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VADḌĀRĀDHANE

(A STUDY OF RELIGIOUS, SOCIAL,
LITERARY AND LINGUISTIC ASPECTS)

GUIDE

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SYSTEM OF TRANSLITERATION

The following system of transliteration is adopted in this Study:

1			2			3		
Transli- teration	Sanskrit and Prakrit	Kannada	Transli- teration	Sanskrit and Prakrit	Kannada	Transli- teration	Sanskrit and Prakrit	Kannada
a	अ	ಅ	g	ग	ಗ	p	प	ಪ
ā	आ	ಆ	gh	घ	ಘ	ph	फ	ಫ
i	इ	ಇ	ñ	ङ	ಙ	b	ब	ಬ
ī	ई	ಈ	o	च	ಚ	bh	भ	ಭ
u	उ	ಉ	ch	छ	ಛ	m	म	ಮ
ū	ऊ	ಊ	j	ज	ಜ	y	य	ಯ
r	ऋ	ಋ	jh	झ	ಝ	r	र	ರ
ṛ	ॠ	ॠ	ñ	ञ	ಞ	ṛ	-	ಱ
e	ए	ಎ	t	द	ದ	l	ल	ಲ
ē	-	ಏ	th	ठ	ಠ	v	व	ವ
ai	ऐ	ಐ	ḍ	ड	ಡ	ṣ	श	ಶ
o	ओ	ಒ	dh	ढ	ಢ	ḥ	ह	ಹ
ō	-	ಓ	n	ण	ಣ	s	स	ಸ
au	औ	ಔ	t	त	ತ	h	ह	ಹ
ś	•	ಒ	th	थ	ಥ	l	ळ	ಱ
ḥ	ः	ಃ	ḍ	द	ದ	ḷ	-	ಱ
k	क	ಕ	dh	ध	ಧ			
kh	ख	ಖ	n	न	ನ			

PREFACE

It was during the academic year 1959-60, when I was reading the Vaddārādhane as one of the prescribed texts for my M.A. Examination -- Subordinate Course, Prakrit being the Principal one -- of the Karnatak University, that this classic captivated my mind. On one hand the material available for its critical study was meagre, Dr. A.N. Upadhye's learned Introduction to the Brhat-kathākosa being the main authoritative refuge for serious students and other scholars; on the other, its religio-ethical contents, a part of social life, i.e., of the monks and the laity in the main, reflected therein, considerable part of its literary style and some of its linguistic peculiarities often brought to my mind similar factors in some of the Jaina canonical, exegetical and other narrative works in Prakrit; and, thus, these facts developed in me an ardent desire to undertake a thorough study of this work. Afterwards too my mind kept on ruminating over such attempt for several days and it was by the beginning of 1962 that I could apply myself to this Study under the able guidance of Dr. R.C.Hiremath.

I, now, offer my salutations to the author of the Vaddārādhane, some so far unknown (Digambara) Jaina scholar -- a monk in all probability, who left behind, about a thousand years ago, a valuable legacy to Indian literature in general

and Kannada literature in particular, which fascinated and inspired me to embark myself on a research-voyage like this with all the sincerity and love. Then I acknowledge my indebtedness to Prof. D.L.Narasimbachar whose edition (1959) of the same work I have used as the basis of this Study.

Words are inadequate to record here my deep sense of gratitude to Dr. R.C.Hiremath who spared neither pains nor time in extending to me his esteemed and positive guidance throughout the course of this Study. But for his genuine interest in the researches into the problems concerning the Vaddārādhane and his hearty sympathy for my steady labour and industry, I could not have presented this Study in the form and spirit in which it appears today.

I also owe a great debt of gratitude to Dr. A.N. Upadhye who showed similar interest in my pursuit of this Study, encouraged me with help and advice in respect of some queer points and provided me with some rare Prakrit texts from his rich personal library.

Moreover, I am very grateful to the Bombay University Library for lending me several rare books, to the Bhandarkar Oriental Research Institute, Poona for allowing me to use some Manuscripts from its huge stock and to the Karnatak College Central Library and Karnatak University Library for extending to me cooperation and help whenever I entered and worked in them.



Lastly, my thanks are due to all those whose help or cooperation of any kind aided me in the undertaking and completion of this Study.

DHARWAR,
December 1968.

B.K. Khadabadi

INTRODUCTION

1. TEXTUAL AND CRITICAL SOURCES
2. TITLE, AUTHORSHIP AND DATE
3. SOURCES OF STORIES
4. SUMMARIES OF STORIES

1. TEXTUAL AND CRITICAL SOURCES

TEXTUAL SOURCES

The so-called (or entitled) Vaddārādhane, a Kannada classic in prose, was first, as early as 1883, known to scholars as Upasarga-kēvaligala Kathe of Rēvākōṭyācārya through K.B. Pathak and J.F. Fleet : While explaining the meaning of the term pañcamahāsabda in the Torgal inscription, Pathak thus refers to the author and quotes a passage from his work : Rēvākōṭyācārya thus describes the royal procession : 'peṇḍavāsada peṇcamahāsabdamgalum iṇṭeṇḍam'.¹ Similarly while explaining the meaning of the term nisidhi, Fleet thus quotes from the same work, a passage, as obtained from Pathak, which is mentioned to be from Upasarga-kēvaligala Kathe : 'ṛsisamudāyamellaṁ nisidigeyaneydidāgal'.²

1. i) An Old-Canarese Inscription at Torgal, Indian Antiquary, Vol. XII pp. 95-96.

ii) The passage quoted is from the Story of Vidyuccōra, Vaddārādhane (Vadd.), Mysore 1959, p. 133.17-25.

iii) The present Study is based on the edition of the Vaddārādhane noted just above and all references to this work in the Introduction and the Study to follow it will be to this edition alone. The figures that come after the page-number refer to the lines on the page.

2. i) Nisidhi and guḍḍa, Indian Antiquary, Vol. XII, p. 99

ii) The passage quoted is from the story of Bhadrabāhu, Vadd., p. 90.18-19.

Both of these scholars, however, do not mention the Ms. of this work from which these two passages were taken.

Then in 1931, Prof. D.L. Narasimhachar, on the basis of a single Ms. of this work found in the Oriental Library Mysore and bearing No. K.415, edited and published three stories entitled Sukumāra Svāmiya kathe, Bhadrabāhu Bhaṭārara kathe and Vidyuccōranēmba risiya kathe in the Karnāṭaka Sāhitya Pariṣatpatrike with an introductory note under Rēvākōṭyācārya.³

Eight years after, i.e., in 1939, when another Ms. of the said work was available from Moodabidri, he republished the story of Sukumāra Svāmi in the same journal.⁴ The author of the work was then noted to be Śivakōṭyācārya.⁵ Afterwards when four more Mss. of the same work - three from Śrī Padmarajayya of Seligram and one from the Jaina Siddhānta Bhavana at Arrah (Biḥar) - were available, the learned Professor decided upon 'Vaddārādhane' as its title and after noting some corrections in the first story, viz., of Sukumāra Svāmi,⁶ that had already been published twice, edited all the remaining eighteen stories in the various

3. Karnāṭaka Sāhitya Pariṣatpatrike (KSPP) Vol. XVI - 3 : Introductory note, pp. 173-180 and Stories, pp. 181-231.

4. KSPP, Vol. XXIV-4, pp. 1-26.

5. Ibid., Intro., pp. 1-iii.

6. Ibid., Vol. XXV-2, Intro., pp. 1-v, Corrections, pp. 1-viii.

subsequent annals of the same journal : KSPP Vol. XXV-3, pp. 27-44 (Story 2); Ibid. XXV-4, pp. 45-66 (Stories 3-5); Ibid. XXVI-1, pp. 67-88 (Story 6); Ibid. XXVI-2, pp. 89-108 (Stories 7-10); Ibid. XXVII-1, pp. 109-128 (Stories 11-13 and a page of 14); Ibid. XXVII-2, pp. 129-152 (Story 14 complete); Ibid. XXVIII-1, pp. 153-160 (Story 15); and Ibid. XXVIII - 2-3, pp. 161-184 (Stories 16-19). Later, in 1947, in the same KSPP Vol. XXXII - 3-4, pp. 1-31 (1-26/5), he reedited the first story, the corrections of which were noted in Ibid. XXV-2, pp. i-viii.

By the time some of these stories were edited on the basis of six Mss., noted above, Dr. A.N. Upadhye found another Ms. of the work at the Jaina Matha of Śrī Lakṣmīśena Bhaṭṭāraka, Kolhapur.⁷ Prof. Narasimhachar got the first twenty-five leaves of this Ms. through Dr. Upadhye and used them in finally editing only the first story noted above. Then in 1949, all these 19 stories, edited by Prof. Narasimhachar, were published by the Kannada Sāhitya Parishattu, Bangalore, in a book-form entitled Vaddārādhane and with the editor's preface. Thus the editor constituted the text of this published work using, in the main, six Mss. which he divides into two groups calling them (1) ka, kha, ga and

7. Intro. to Brhat-kathākośa (of Harisena), Ed. Dr. Upadhye, Singhī Jaina Series No. 17, Bhāratiya Vidyā Bhavana, Bombay 1943, p. 64.

(2) gha, ca, cha, He calls the Kolhapur Ms. ja. The first group represents the older manuscript-tradition and is generally more acceptable. ja falls in the second group, and hence, has not been used from the second story onwards.⁸

About ten years after the publication of the Kannada Sāhitya Parisattu edition of the Vaddārādhane, in 1959, its reprint appeared in a nicer form, as No.65 of the Kannada Kavi Kāvyaṃāle, published by the Śārada Mandira, Mysore.⁹

Besides the text of this classic, some popular editions, based on the same text and containing summaries of the nineteen stories in modern Kannada, have been published. The following two are worth noting : (1) Vaddārādhaneya Kategalu, by B.Shankar Bhatt, pub. H.A.P. Binnani, Mangalore 1958. It contains short summaries of the stories. (2) Vaddārādhaneya Kategalu, by Prof. K.Nagendrappa with a foreword by Prof. D.Javaregouda, pub. Sarasa Sāhitya Prakāśana, Mysore 1963. Here the stories are summarised and presented in a better form. Prof. R.S.Mugali notes a similar book named Vaddārādhaneya Kategalu by B.Mahabaleshwara Sharma : Kannada Sāhitya Caritre, Uśā Sāhitya māle, Mysore 1953, p.448 (Index 3, No.79 A). Moreover under the topic 'Jainara Kategalu', some eleven stories from this

8. i) Editor's Preface, 1949 edition.

ii) The editor gives a few more details about the Mss. and their tradition etc. in his Kannada Grāṃtha Saṃpādane, Kannada Kavi Kāvyaṃāle No.152, Mysore 1964, pp. 95,119, 155-159, 193 etc.

9. There is also found another reprint of 1955, published by the Śārada Mandira Mysore itself, which, however, has not been mentioned in this.

classic have been summarised or retold in modern Kannada by G.P. Rajaratnam in the various numbers of the Sudhā, a Kannada Weekly, Bangalore. All these eleven stories are enumerated in its issue of 17th September, 1967, prior to which date they have been published in a series.

CRITICAL SOURCES

The following are the critical sources regarding the Vaddārādhane.¹⁰ A few of them have been noted above and the rest will be noted at requisite contexts here in the Introduction, as well as in the Study of the different aspects of the work to follow the same :

Pathak : An Old-Canarese Inscription at Torgal, Indian Antiquary Vol. XII, pp. 95-96. Fleet : Nisidhi and guḍḍa, Indian Antiquary, Vol. XII, p. 99. R.Narasimhachar : Rēvākōṭyācārya, Kavicarite I, Kannada Sāhitya Parisattu, Bangalore, 1961 ed., p. 313 and Appendix II, p. 55. Prof. D.L. Narasimhachar : KSPP Vol. XVI-3, Rēvākōṭyācārya, pp. 173-180; Ibid. XXIV-4, Intro., pp. i-iii; Ibid. XXV-2, Intro., pp. i-v; Preface to Vaddārādhane, 1949 edition : his Introduction containing all critical matter regarding

10. Dr. Upadhye has noted several of these, almost all the then available sources, along with the textual ones in his Intro. to Brhat-Kathākosā, p. 64, fn. 3.



this work, as proposed in this preface (p. ix), however, has not come out so far; Śabdavihāra, Mysore 1956, pp. 17-18, 24-33 and 36-47; and Kannada Gramtha Saṃpādane, Mysore 1963, pp. 134-135, 184 etc. M.G. Pai : Mūru Upanyāsagalu, Kannada Research Institute, Dharwar 1940, Lecture III, pp. 111-122; and Karnāṭakakke Jainadharmada Āgamana, KSPP Vol. XXVI-2, pp. 125-144. S. Shrikantha Shastri : Sources of Karnāṭak History, Vol. I Mysore University 1940, Intro.p. XX. Dr. A.N. Upadhye : Intro. to Brhat-kathākośa, Bombay 1943, The Vaddārādhane in Old-Kannada prose, pp. 63-72; and the Kannada translation, by Prof. D.L. Narasimhachar, of this excellent and admirable critique appeared in the Prabuddha Karnāṭaka, Vol. XXIV-2, pp. 93-109. Prof. R.Y. Dharwadkar : Kannada Bhāṣāsāstra, Dharwar 1962, p. 296. Prof. R.S. Mugali : Kannada Sāhitya Caritre, pp. 63-76. Śrī : Pūrvada Halagannada mattu Tamilu, KSPP Vol. XXVII-1, pp. 46-59. Prof. S.S. Malwad : Life as depicted in Vaddārādhane, Summaries of papers, All India Oriental Conference, Lucknow 1951, pp. 188-189. M.G. Venkatesaiya : Behaviour of Infinitive Morphemes in Old Kannada, Journal of the Mythic Society, Vol. XLII-1, pp. 1-4. Prof. C.R. Sankaran : Some Problems in Kannada Linguistics, Kannada Research Institute, Dharwar 1954, p. 31. Dr. G.S. Gai : Pronouns in Vaddārādhane, Indian Linguistics, Vol. XVI, pp. 250-251. T.V. Venkatachala Shastri : Vaddārāadhaneya Dēsi, Jñāṇōpāsaka, Suvarṇa Prakāśana, Mysore 1960, pp. 158-167.

2. TITLE, AUTHORSHIP AND DATE

Jaina poets, like Siddharṣi,¹¹ generally mention in their Prasastis¹² (the appendix to their poem) not only the names of their teachers but also the genealogy of their teachers. This is, of course, in addition to their giving information about themselves and their works. The Kannada Jainapoets too have, generally, honoured this laudable tradition. The early literary gems like Pampa, Ponna, Ranna and Cāmunḍarāya give, in the introductory and closing parts of their works, varied types of information about themselves, their works, time and place of their composition etc.¹³ Some poets have left references to others, who are almost otherwise unknown and whose works have been almost extinct. For example, we can know something about Asaga and the nature

11. Vide M. Winternitz, History of Indian Literature, Vol. II, Calcutta University 1933, pp. 526-27.

12. Ācārya Jina Vijaya Muni classifies the Jaina Prasastis into two : (1) Grantha-prasastis : Those added by the authors themselves. (2) Pustaka-prasastis : Those added by such pious men and women who caused to copy important works through professional scribes, or by independent pious copyists. Both of these two kinds of Jaina Prasastis supply valuable information of varied types and length. Vide Intro. to Jaina Pustaka Prasasti Saṅgraha, Śiṅghī Jaina Series, No. 18, Bombay 1943, p. 3.

13. Among these literary gems, Ponna, however, is silent about the date-factor.

of his Kannada work or works through Ponna, Nayasena, Durgasimha¹⁴ etc. But the author of the so-called (or entitled) Vaddārādhane, one of the most valuable Jaina works in Old Kannada, surprisingly disappoints us for not adding any Prasasti to the work, nor mentioning anything about himself or even about the title of the work anywhere in it, nor being mentioned by any contemporary or later author. Hence the title, authorship and date of this work have been hard nuts for scholars to crack.

TITLE

In 1883, Fleet put forth the title of this work, knowing from Pathak, as 'Upasarga-kēvaligala Kathe'.¹⁵ The Kolhapur Ms., which Dr. Upadhye found, had almost the same designation on its wooden board. Dr. Upadhye observed in this regard, "The designation of the Ms. described in Old Kannada characters on the board, namely, Upasarga-kēvali Kathe, appears to be just a convenient and conjectural label written possibly by the library manager perhaps after reading a few opening lines. No such name is found in the Ms. itself."¹⁶ Prof. D.L. Narasimhachar, while editing the stories in this work with the help of the six Mss, decided

14. i) Kavicarite I, p. 22.

ii) Vide also Ibid., Appendix II, p. 29.

15. Indian Antiquary, Vol. XVI, p. 99.

16. Intro. to Brhat-kathākosa, p. 64.

upon 'Vaddārādhane' as its title amongst the following four forms obtained in the colophon of their text : Vaddārādhanaṁ, Vaddārādhane, Oddārādhane and Vaddārādhane.¹⁷ And since then the collection of these nineteen stories in Old Kannada is known by this name or title. Dr. Upadhye's observations on this point came to be very illuminating : 'The title Vaddārādhane for these Kannada stories has come to stay; it has been made sufficiently popular by their editor as well as by subsequent writers; and without any hesitation the writers of the Moodabidri and Kolhapur Mss. use this title for their copies. To be more accurate, there is no evidence to say what name the author of the Kannada work gave to his collection of these nineteen stories : in my opinion, this name has not come down to us. This point will be clear from the colophon of the Kannada text, as distinguished from the colophons of the Mss., which might be presented thus :

ಽಽ ಿ ಪೆದಾ ಪತ್ತಂಬತ್ತು ಕಾಠೆಗಾಳಿ [1] ಶಿವಕೌಟ್ಯಾಚಾರ್ಯ
ಪೆದಾ ವದ್ಧಾರಾಧನೆಯಾ ಕಾವಾಕವು ಮಂಗಲಾಢ್ ಮಹಾ ಶ್ರೀ |

This is the reading of the Moodabidri Ms. with which the Kolhapur Ms. has some differences, the important one being Vaddārādhane. The meaning, however, is practically the same. The free rendering would be : 'Here or thus are narrated nineteen tales. Thus ends (auspiciously expressed by the words Maṅgalaṁ mahā śrī) the (section) Kavaca belonging

17. KSPP, Vol. XXV-2, Intro., pp. i-v.

to Vaddārādhana of Śivakōṭyācārya'. Kavaca, in Indian literature, usually indicates a class of texts containing hymns or Mantras, associated with some deity or the other, whose regular recitations, on account of their miraculous power, are said to protect a devotee from all the dangers, just as a coat of armour can protect a soldier. This type is not quite popular with the Jaina authors; if at all composed, it can be associated legitimately only with Śāśnadevatās such as Jvālāmālīnī, Padmāvatī, etc.; and we have one Ms., No.575 of 1895-98, at the Bhandarkar O.R.Institute, which contains Śrī Padmāvatī-kavaca comprising a few propitiatory verses soliciting protection. The Kavaca - section associated with Ārādhana texts is altogether different. It consists in an exhortation, accompanied by illustrations of tales of religious martyres, addressed to an Ārādhaka on the eve of his life, so that it might give him sufficient courage to face the different Parīśahas. Like an armour, it serves the purpose of spiritual protection. The Bhāṣya on the Jīvakalpasūtram contains a Kavaca-dvāra (gāhās 476-90), and there are available independent Mss. of Kavaca-dvāra (No.579 of 1895-98 in the B.O.R.I., Poona) often included in the Prakīrnaka texts of the Jaina Canon. The Kavaca attributed to Śivakōṭyācārya, in the above colophon, is definitely a section (gāhās 1509-1682) of that name from his Bhagavatī Ārādhana, and it contains religious instruction as a protection or armour against the Parīśahas etc. The Prakrit gāthās quoted at the opening of the stories are drawn from this section, and they represent a solid bulk

Gāthas
gāthā vācā

of illustrative gāthās. Śrīcandra adds a sentence :
'kavacāhiyāro'yaṁ' immediately after the story of Vṛṣabhasena:
that explains, to a certain extent, why the Kavaca-section
ends with these nineteen stories. This further shows that
Vaddārādhane, or Vaddārādhana (in Prakrit), is only another
name of the Bhagavatī Ārādhana of Śivakoṭi. The etymological
interpretation of this additional name has been already sub-
jected to a good deal of speculation. The two roots vr̥dh and
br̥h look like doublets showing dialectical variations, and
undoubtedly they lie at the basis of the Prakrit word vadda,
big or great. Its etymological derivation is attended with
some difficulty, so Prakritists have included it in the list
of Deśī words. At any rate Vaddārādhana means a big Ārādhana;
and as shown above, Bha. Ā. is a pretty big work among the
Ārādhana texts so far known. So it looks quite reasonable
that the Bha. Ā., in order to be distinguished from later and
smaller Ārādhana texts, came to be called by the names
Mūlārādhana and Vaddārādhana. The colophon that concludes
Kavaca, therefore, refers to Bha. Ā. and its author Śivakoṭi;
and it has nothing to say either about the title of the
Kannada stories or about their author."¹⁸

On the whole, Dr. Upadhye in the above passage
rightly adjudges that 'Vaddārādhane' is not the name or title
of the collection of these nineteen stories but it stands for

18. Intro. to Brhat-kathakosa, pp. 67-69.

the Bhagavatī Ārāḍhanā of Śivakoṭyācārya,¹⁹ an important and highly esteemed Prakrit text belonging to the Pro-canon of the Digambaras. Moreover there appears to be the other side of this fact, namely, the spurious nature of the colophon of the text itself from which the writers of some of the Mss.²⁰ and the editor, Prof. D.L.Narasimhachar, have picked up the title Vaddārāḍhane for the collection of these nineteen stories. This doubt is very well supported by an internal evidence, namely, the author's way of referring to Śivakoṭyācārya's work several times in the body of the text :

The author of the collection of these nineteen stories refers twice to Ārāḍhanā as a Carana-grantha in two stories, St.Nos. 1 and 14 (Vadd., p. 6.7 and p. 151.23 respectively).

19. i) There are two editions of this work : (1) Bhagavatī Ārāḍhanā, The Anantakīrti Digambara Jaina Granthamālā No. 8, Bombay Sam. 1898; it contains Hindi translation of the text, an Introduction and an index of the gāhās. (2) Mūlārāḍhanā, Śrī Śāntisāgara Granthamālā No. 13, Sholapur, 1935; it contains the Sanskrit Commentaries of Aparājite and Asādhara, the metrical paraphrase of Amitagati and Hindi translation.

ii) All my references to the Bhagavatī Ārāḍhanā will be to the Sholapur edition alone.

20. I) Dr. Upadhye notes this in the passage quoted above.

ii) The Kannada-prāntīya Tāḍapatriya-granthasūcī, edited by Pt. K.Bhujabali Shastri, Bhāratiya Jñānapīṭha, Kashi 1948, notes three Kannada Mss, with 'Vaddārāḍhanā' as their title : No. 36/309 (p. 161), No. 37/309 (p. 162) and No. 15/65 (p. 236). Only No. 37/309 is complete and it has been used by Prof. Narasimhachar, who calls it 'kha' .

He also refers to Ārāḍhanā alone several times : in St.No. 6 and, in St.No. 14 (Vadd., p. 83.2, 3 and 7 and p. 142.12 and 13 respectively). This is obviously the work of Śivakoṭyācārya, which is later known as Bhagavatī Ārāḍhanā (Bh. Ā.) or Mūlārāḍhanā. Śivakoṭyācārya himself calls this work of his Ārāḍhanā (Bh. Ā. gāhā No. 2166).²¹ No where, in the whole range of the text of these nineteen Kannada stories, the author refers to this work of Śivakoṭyācārya by the name Vaddārāḍhanā or by any other one but Ārāḍhanā (Ārāḍhane) as noted above. This means that during the author's time, Śivakoṭyācārya's work was known by the name or title Ārāḍhanā only, just as Vattakera's work was known, at the same time, as Ācāra -- (which later came to be called Mūlācāra) -- to which also he refers along with the Ārāḍhanā (Vadd., p. 6.7 and p. 151.23). Cāmuṇḍarāya also, in his Cāvuṇḍarāya Purāṇa, refers to Śivakoṭyācārya's work as Ārāḍhanā.²² Hariṣeṇa, too, tells that the Kathākosa composed by him is Ārāḍhanoddhṛta (Prasasti, verse 8), which means that the stories in his

21. More details on this point are found in Dr. Upadhye's Intro. to Brhat-kathākosa, p. 52 and in Part I, Chs. 1 and 2 of the present Study.

22. i) Cāvuṇḍarāya Purāṇa, Karnāṭaka Sāhitya Pariṣattu, Bangalore 1928, p. 24.

ii) This is obviously Śivakoṭyācārya's work as the context clearly indicates. Moreover Cāmuṇḍarāya, like the author of the collection of these 19 stories, refers to Vattakera's work as Ācāra : Op. cit., p. 7.



treasure are chosen from the Ārāḍhanā, the work of Śivakoṭyācārya. Thus just as in the days of Harisena (931-32 A.D.) and Cāmuṇḍarāya (978 A.D.) Śivakoṭyācārya's work was known by the name Ārāḍhanā, similarly in the days of the author of the collection of these nineteen stories, it was known as Ārāḍhanā only, as his several references to the same in the body of the text clearly show. Under these circumstances, how could he, in the colophon of the text mention Vaddārāḍhane as the work of Śivakoṭyācārya ? Hence the colophon of the text (as found in Moodabidri (kha) and Kolhapur (ja) Mss.²³ and also 'gha' Ms.²⁴ does not appear to have come down to us from the author's pen. It seems to be a later addition by some body, at a time when Śivakoṭyācārya's Ārāḍhanā was called Vaddārāḍhane (in Kannada) or Vaddārāḍhanā (in Prakrit), just to indicate that here are narrated nineteen stories with allusion to which the Kavaca Adhikāra in the Vaddārāḍhanā of Śivakoṭyācārya ends.

But the editor, Prof. Narasimbachar, has not accepted the readings of kha and gha Mss. in which the colophon of the text additionally refers to 'Kavaca' and 'Kavaca Adhikāra' respectively, so as to mean the above noted indication. The meaning of the colophon as accepted by the

23. As noted by Dr. Upadhye in the passage quoted above.

24. As noted by the editor, along with 'kha' : Vadd. p. 194. fn. 15.

editor (Vadd., p. 194. 11-13) would be : These are the nineteen stories narrated by Śivakoṭyācārya. Thus ends Vaddārādhane. Owing to the absence of reference to Kavaca or Kavaca Adhikāra here, there is no need of bringing into picture Śivakoṭyācārya's Ārādhana in the interpretation of its meaning. Hence here Vaddārādhane would mean the title of the collection of these nineteen stories. This title could be used here either to signify the name of the work on the gāhās of which these stories are based or to signify the great or big Ārādhana - 'Ārādhana consists in firm and successful accomplishment of ascetic ideals, namely, Faith, Knowledge, Conduct and Penance in Jainism'.²⁵ - which is resorted to by the heroes of and several other characters in the stories. In the first case, the author would be adopting the title of Śivakoṭyācārya's work; and, as seen above, it, in the author's time, was not Vaddārādhane (Kan.) or Vaddārādhana (Pkt.) but Ārādhana. In the second case, Ārādhana, in the above noted sense, has been generally known in Jainism in its unqualified form, i.e., Ārādhana and never as Brhadārādhana (Skt.) or Vaddārādhana (Pkt.).²⁶ Hence, Vaddārādhane, with this significance too, is an improbable title. Thus the colophon, as accepted by

25. Intro. to Brhat-kathākośa, p. 47.

26. Śivakoṭyācārya, however, in the course of his expounding the fruit of Ārādhana divides it into three kinds : Utkṛsta, Madhyama and Ś Jaghanya; Bh. Ā., Phala Adhikāra, Nos. 1924-1965 .

the editor, too, cannot be genuine. Therefore, the colophon of the text of the collection of these nineteen stories, as obtained in the available Mss., has not come down to us from the author's pen. The differences in the nature and readings of the colophon in different Mss. may be explained as follows: Formerly there was no colophon at the end of the text of the collection of these nineteen stories. Later some body added one, like that found in the Mss. kha, gha and also ja. Further, technical terms like 'kavaca' or 'kavacameṁbadhikā-ravu' might have been dropped by scribes, who also caused different readings of some of the words in the colophon noted by the editor at the foot of Vadd., p. 194.

Thus 'Vaddārādhane' is not the title of the collection of these nineteen stories in Old Kannada. It has not, unfortunately, come down to us from the author. There are, so far, no means to explain how and why it did not come down to us. If at all the author, of such eminence as the composer or narrator of these nineteen excellent stories, had any significant title in his mind, it could be : Ārāḍhanā-kavaca-kathākōśa: Treasure of Stories based on the Kavaca chapter in the Ārāḍhanā (i.e., Bhagavatī Ārāḍhanā), or Treasure of Stories which act as Kavaca (Religious armour) during Ārāḍhanā.

As seen above, though Vaddārādhane is not the title of the collection of these nineteen stories in Old Kannada, the editor, Prof. D.L. Narasimhachar, made it sufficiently popular by choosing the same in 1940 (KSPP, XXV-2, pp. 1-v);

and the subsequent writers accepted it and have been using the same till to this day. Now it is very difficult to wean all such scholars and readers from this title for this work. It is, perhaps, with this practical point of view that Dr. Upadhye remarked : "The title Vaddārādhane for these Kannada stories has come to stay" (Intro. to Br̥hat-kathākōśa, p. 67). And with this very view, this work will be called by the name or title Vaddārādhane from the next section (i.e. 3) onwards in the Introduction and in the Study to follow the same.

AUTHORSHIP

It was Pathak who first put forth Rēvākōṭyācārya as the author of the collection of these nineteen stories.²⁷ R. Narasimhachar accepted the same in his Kavicarite.²⁸ Prof. D.L. Narasimhachar, when he published three stories from this work on only one Ms., gave its author to be Rēvākōṭyācārya.²⁹ But when another Ms. of the work was available, he noted the author to be Śivakōṭyācārya.³⁰ Dr. Upadhye rightly did not accept Śivakōṭyācārya to be the author of this work. His observations regarding the authorship of the same are as follows : "Pathak gave currency to the name Rēvākōṭyācārya

27. Indian Antiquary Vol. XII, p. 96.

28. Kavicarite, I, p. 313.

29. KSP Vol. XVI-3, Intro., pp. 173-180.

30. Ibid. Vol. XXIV-2, Intro., pp. i-iii.

following the reading of the Ms. L (i.e., Kolhapur Ms.). It is an improbable name so far as Jaina authors are concerned; there is every possibility that the Old Kannada 'śi' from the exemplar has been wrongly copied as 're' in the Ms. L; and now other Mss., which read Śivakōṭyācārya, have come to light. In the light of the explanation given by me above, it is plain that the colophon mentions Śivakoṭi as the author of Vaddārādhana whose verses form the basis of the Kannada stories. We may call the Kannada work by the name Vaddārādhana following the Mss. of Moodabidri and Kolhapur, but we have no evidence to attribute the authorship of the Kannada stories to Śivakoṭi. To conclude, we can call these stories by the name Vaddārādhane, but we do not know who the author was".³¹

The problem of authorship of the collection of these nineteen Kannada stories is inseparably entwined with that of its title. The name Śivakōṭyācārya appears only in the colophon of the text of this work and the same is followed by the writers of some of the Mss. and Prof. Narasimhachar, the editor. But as the above discussion, under Title, on the whole discloses, Vaddārādhane stands for the Ārādhana, the author of which is Śivakoṭyācārya. Moreover the colophon itself has not come down to us from the author's pen. It is a later addition. Hence the question of attributing the

31. Intro. to Brhat-kathākośa, p. 69.

authorship of the collection of these nineteen stories to Śivakoṭyācārya does not arise. Besides, no reference to Śivakoṭi or Śivakoṭyācārya as the author or narrator of the collection of these Kannada stories is found any where so far. Therefore Śivakoṭyācārya is not the author of the so-called (or entitled) Vaddārādhane; and we have no means to say who its author was.

Though we have no knowledge as to who the author of this work was, it is possible to know some thing about him through some internal points found in the body of the text itself : The author's selecting the nineteen verses (Nos. 1539-1557) from the Kavaca Chapter in the Bhaktapratyākhyāna Section of the Bhagavatī Ārādhana for the narration of these stories, his aim as implied in his pious hope expressed in the closing passage of each story (except story No.1, where such passage stands as the last but one), the width and depth of ^{the} Jaina philosophical and dogmatical details presented in the whole length of the text, the instructing and edifying tone of the sermons and some of the sub-tales, anecdotes and episodes intended for the laity³² and the bewildering range of his acquaintance with the works, in Sanskrit and Prakrit (including Apabhraṃsa), of his predecessors as reflected in the numerous quotations³³ - all these together go to indicate

32. Details, about these points are presented in Part I, Chs. 1,2 and 3 of the present Study.

33. A detailed study of Quotations is presented here in Part III, Ch. 2.

that the author is rather a Jaina monk than an erudite householder.

Further, the author's references, in this work, to the four Anuyogas, (expositions), namely, Prathamānuyoga, Caranānuyoga, Karanānuyoga and Dravyānuyoga more than once ~~in this work~~ (vadd., p. 6 and p. 103), his specific mentioning of ancient works like Ācāra (vadd., p. 6.6-7 and p. 151.23), Ārādhana (Vadd., p. 6.7 and p. 151.23) and Triloka-prajñapti (Vadd., p. 28.9) and the clear enumeration of the sixteen Kalpas (Vadd., p. 97.25-27) etc. undoubtedly held up him to be a Digambara.

Moreover, this Digambara Jaina monk also appears to be a versatile genius of liberal outlook like Jinasena and Somadeva.³⁴

DATE

We do not know, as seen above, who the author of the so-called Vaddārādhane was; nor has he mentioned any thing regarding its date any where in it. Moreover, neither this work nor its author is found mentioned by any contemporary or subsequent author. These circumstances gave rise to

34. This point is discussed at length in Part III, Ch. 2 of the present Study under 'Quotations in Vaddārādhane and its Author'.

a few speculations and deliberations regarding the date of this work on the part of some scholars.

Pathak's statement, "I will now quote a passage from a Jaina scholar who lived in times when the expression pañcama-hāṣabda was still in use in a living language. Rēvākōṭyācārya thus describes a royal procession . . . ,"³⁵ implied that this work belongs to the time round about the date of the Torgal inscription, which is 1188 A.D. Then R. Narasimhachar followed Pathak ^{and} put it in 1180 A.D.³⁶ S. Shrikantha Shastri - straightway proposed C. 700 A.D. as its probable date.³⁷ Then Prof. D.L. Narasimhachar, on the ground of some lexical and grammatical considerations, assigned it to 940 A.D. or even early part of the 10th cent. A.D.³⁸ M.G. Pai advanced several arguments and came to the conclusion that this work belongs to the period not later than the 6th cent. A.D.³⁹ Dr. Upadhye considered all these views and not accepting some of Pai's arguments, had a thorough approach to the problem and assigned it to the 11th cent. A.D.⁴⁰ Later Prof. Mugali, after considering the views of some scholars noted above, upheld the date of this work proposed by Prof. D.L. Narasimhachar.⁴¹

35. Indian Antiquary, Vol. XII, pp. 95-96.

36. Kavicarite I, p. 313.

37. Sources of Karnatak History, Vol. I, Intro., p. XX.

38. KSPP XVI-3, p. 178.

39. Mūru Upanyāsagalu, Lect. III, pp. 111-122.

40. Intro. to Brhat-kathākosa, pp. 69-72.

41. 1) Kannada Sāhitya Caritre, p. 67.

ii) Prof. Mugali also notes here (p.66) the date of this work proposed by Prof. K.G.Kundanagar, i.e., 850 A.D. He, however, does not refer to his source of this information.

Now some points accruing from the present Study would as well help to suggest tentatively the date of the collection of these nineteen stories:

(a) The author of this work refers several times, as noted above, under 'Title', to Śivakoṭyācārya's work as Ārādhanā. Harisena ~~xx~~ says that the stories in his treasure (i.e., Brhat-kathākośa, 931-32 A.D.) have been chosen from Ārādhanā,⁴² i.e., Bhagavatī Ārādhanā of Śivakoṭyācārya. Cāmuṇḍarāya, too, refers to Śivakoṭyācārya's work as Ārādhanā in his Cāmuṇḍarāya Purāṇa (978 A.D.).⁴³ Aparājite (who flourished between 8th and 10th cent. A.D.)⁴⁴ also calls his commentary on the Bhagavatī Ārādhanā as Ārādhanā-tīkā in addition to Śrīvijayodayā. Thus the collection of these Kannada stories was composed at a time when Śivakoṭyācārya's work was known by the name Ārādhanā and not Vaddārādhanā or Vaddārāhanā. From what time onwards Śivakoṭyācārya's work was called Vaddārādhanā or Vaddārāhanā, we have no evidence. But we have evidence, in the Cāmuṇḍarāya Purāṇa, that it was known as Ārādhanā at the latest and exactly up to 978 A.D., the date of the Cāmuṇḍarāya Purāṇa. (b) The text of the collection of these nineteen stories is replete with references to the various Jaina technical terms like Dasaviḍha-dharma

42. Brhat-kathākośa, Prasasti 8.

43. Cāmuṇḍarāya Purāṇa, p. 24.

44. Intro. to Brhat-kathākośa, p. 56.

(the ten-fold dharma), Pañcamahāvrata (the five great vows), Dasaviḍha Śrāvaka-dharma (the twelve-fold code of conduct for the pious house-holder), Caturviḍha Śrāvaka-dharma (the four-fold code of conduct for the pious house-holder) and several other dogmas and particulars regarding the philosophical, ethical and other aspects of Jainism, but nowhere in the text, the author refers to the Aṣṭamūlaguṇa of the Śrāvaka (Eight basic virtues of the pious house-holder), though he mentions the sinfulness of consuming madhu (honey), madya (wine), māṁsa (meat) and 'aydu pālmarada paṅgāl' (five milky fruits) along with some vows and some other articles from which abstention is advised (Vadd., p. 126.13-21). He also mentions the meritoriousness of refraining from these eight articles along with some vows and some other such articles (Vadd., p. 150.27 to 151.2). Besides, he refers three times to the three makāras only (viz, madhu, madya and māṁsa) from which abstention is advised : (i) Vadd., p. 10.15-16 (ii) p. 96.21-22 and (iii) p. 156.23. Had the name or designation 'Aṣṭamūlaguṇa' (Eight basic virtues of the lay disciple), which consist in refraining from eating the above noted eight articles, been current in the days of the author, who refers ^{to} almost all vows of the lay disciple and numerous technical terms, he would not have dropped this one. Scholars like Pt. Kailasachandra Shastri⁴⁵ and also Pt. Hiralal

45. Intro. to Upāsakādhyayana, Bhāratīya Jñānapīṭha, Kashi 1964, pp. 59-66.

Jain,⁴⁶ have pointed out that Somadevasūri, who composed his Yaśastilaka in Karnatak itself, is the first to mention specifically the Aṣṭamūlaguṇa, in the above noted sense, in his Upāsakādhyayana (v. 270), which forms a part of the Yaśastilaka composed in 959 A.D. Next to Somadeva comes Devasena who similarly specifies the Aṣṭamūlaguṇa in his Bhāvasaṃgraha (v. 356) composed in the last part of the 10th cent. A.D. Pt. Kailasachandra Shastri explains this phenomenon as follows⁴⁷ : In earlier days consuming of these eight articles, namely, honey, wine, meat and the five milky fruits,⁴⁸ was, no doubt, prohibited. But later, when the practice of eating the five milky fruits was found to have been on an increased scale among the laity, at least in some particular sections of the lay community, Acāryas like Somadeva brought them under Anuvratas (Minor vows) by clubbing them with the three makāras (madhu, madya and māṃsa) and designated the abstention from the group of these eight articles as Aṣṭamūlaguṇa. Hence it appears that by the time when this work in

46. Intro. to Vasunandi-Śrāvakācāra, Bhāratīya Jñānapīṭha, Kashi 1952, pp. 47-52.

47. Op.cit.

48. i) R.Williams enumerates the Sanskrit names of these five trees and their botanical equivalents in his Jaina Yoga, London Oriental Series, Vol. 14, London 1963, p. 53.

ii) The Kannada names for the same are : atti, arali, āla, basuri and gōli : Māghanandi's Śāstrasārasamuccaya. Belgaum 1916, p. 141.

Old Kannada was composed, the ~~extra~~ consumption of these eight articles by the laity was not so very rampant and, hence, the author mentions only their prohibition along with some vows and some other such articles. Therefore this work appears to belong to the period which is earlier to one when conditions demanded to bring such general prohibition under a definite vow, namely, the Aṣṭamūlaguṇa, to be first laid down or mentioned by Somadeva in 959 A.D. Under these circumstances, this work may be put to the first quarter of the 10th cent. A.D., leaving the margin of at least a quarter century for the above noted general prohibitive course to crystallise, owing to changed conditions, into a finished vow, viz., the Aṣṭamūlaguṇa (c) Many a time quotations prove to have considerable chronological value by helping us to settle the date of the work in which they are quoted. Additional sources of several quotations, in Prakrit and Sanskrit, in the Vaddārādhane could be noted in the present Study;⁴⁹ but, unfortunately, they do not come to any help, as the discussion on the details of their sources would show,⁵⁰ in improving the position of deciding its date with the support of the chronology of these quotations. Quotation No. 14,⁵¹ Ādam janma etc., from the Mahāpurāṇa, Ādi. 46.196 (Kolhapur edition), composed by Guṇabhadra, noted by Dr. Upadhye,⁵²

49. Part III, Ch. 2.

50. Ibid., Under 'Some details on the Sources'.

51. Ibid., Index of quoted verses.

52. Intro. to Brhatkathākosa, p. 71.

still strongly holds the lower limit of the date of this Kannāḍa classic, i.e., 898 A.D., the date of the work of Gunabhadra. (d) A few linguistic peculiarities of the text of this work do shed some light on its date;⁵³ (i) 'p' initially and medially appears to have been preserved throughout the text of this work. Up till the end of the 9th century A.D. p- is preserved in inscriptions. Forms with h- in place of p- begin to appear in the 10th century. The intervocalic -p- is changed to -h- in the 12th century.⁵⁴ (ii) Forms with -om̐, -ol and -or are found here in far greater number than in the Cāvuṁḍarāya Purāṇa, Pampa's Ādipurāṇa, Ponna's Śāntipurāṇa and Ranna's Ajitapurāṇa, though such forms are not conspicuously seen in Pampa's Bhārata and Ranna's Gaḍḍāyuddha. But it does not show forms with -ōm and -ōn, which, in Old Kannada Inscriptions, are not found in the 10th century, and onwards.⁵⁵ (iii) Regarding the Case-terminations, forms with the Acc. -ān and -ā, Gen. -ā, or Loc. -ul are hardly seen in this work. In early Inscriptions such forms are seen up to the 9th century A.D; and in the 10th cent.A.D. and onwards, they disappear.⁵⁶ (iv) Occurrence of Pronouns like Inclusive first person plural together with Exclusive

53. Details of the following points are found in Part IV, Ch. 1 of the present Study.

54. A Grammar of the Oldest Kannada Inscriptions, by Dr. A.N. Narasimha, Mysore University 1941, pp. 1-2.

55. Historical Grammar of Old Kannada, by Dr. G.S. Gai, Poona 1946, p. 34.

56. Ibid., pp. 42, 54 and 59.

first person plural, and of Passive Voice in its early phase in this work, rank it with Pampa's Bhārata and the early Kannada Inscriptions. (v) It contains rare native words, phrases and idioms in greater number than those found even in the works of Pampa (941 A.D.), leaving apart the works of Cāmuṇḍarāya, Ponna and Ranna.⁵⁷

All the above considerations cumulatively go to indicate that the so-called (or entitled) Vaddārādhane belongs to the first quarter of the 10th cent. A.D.

57. The details of this point (i.e., v) are found in Part IV, Ch. 2 of the present Study.

3. SOURCES OF STORIES

It is Dr. Upadhye, who, for the first time, gave a clear picture of the sources of the stories in the Vaddārādhane. Besides his critique, 'The Vaddārādhane in Old-Kannada Prose',⁵⁸ which forms one of the sections in his excellent essay on 'Kathākośas associated with the Bhagavatī Ārādhana',⁵⁹ his presentation of a table, showing the gāhās in the Bhagavatī Ārādhana that have served as bases for stories in the different Ārādhana Kathākośas, including the Vaddārādhane,⁶⁰ has been of great value for those who are interested in the study of the Ārādhana Kathākośas.

The nineteen stories in the Vaddārādhane are based on the nineteen verses, viz., 1539-1557 in the Bhagavatī Ārādhana of Śivakoṭyācārya or Śivārāya. These nineteen verses form a constituent and significant part of the 35th Adhikāra (chapter), viz., Kavaca Adhikāra (Nos. 1509-1682) in the Bhaktapratyākhyāna Section (Nos. 64-2029) of the Bhagavatī Ārādhana, a voluminous and important Prakrit text, composed in c. 1st century A.D.⁶¹ and belong^{ing} to the Pro-canon of the Digambaras. All these nineteen verses appear in this text, at a stretch and serve as exemplifications of some statements made in a few of the preceding verses⁶² dealing with the true Jain monks' forbearing

58. Intro. to Brhat-kathākośa, pp. 63-72.

59. Ibid., pp. 57-72. 60. Ibid., pp. 72-80.

61. Ibid., p. 55. 62. Nos. 1527-1538.

the various hardships and afflictions in the course of his Ārāḍhanā. Each of these nineteen verses contains an allusion to a religious and legendary hero.⁶³ and forms a skeleton or frame (work) of his life-story, which is stream-lined with religious martyrdom. The author of the Vaddārāḍhane has worked out each of such skeleton or frame of the life-story of a particular religious and legendary hero into a separate or exclusive story. He quotes each verse at the beginning, explains literally its meaning in Kannāda and, then, commences narrating the story. He also maintains, in his narration of the stories, the same serial order of the nineteen verses found in the text of the Bhagavatī Ārāḍhanā.

This does not, however, mean that the author of the Vaddārāḍhane is the first or independent in narrating these stories as based on the above noted gāhās of ^{the} Bhagavatī Ārāḍhanā. Similar stories based on the gāhās of the Bhagavatī Ārāḍhanā which contain direct⁶⁴ or indirect⁶⁵ references to religious and legendary personages, some of whom are historical or semi-historical, have been composed in Sanskrit and Prakrit (including Apabhraṃśa) and presented in the forms of Kathā-

63. Of the nineteen such heroes, Bhadrabāhu of St.No.6 and Cāṇakya of St.No.18 may be called historical personages, though all the contents of the two stories may not be historical facts.

64. Gāhās like Nos. 1539-1557.

65. Gāhās like No.346, in case of which further information is to be supplied by the Commentator.

-kośas or Ārādhana Kathākośas of varied sizes, i.e., containing different numbers of stories. Of these, the Brhat-kathākośa of Harisena (in Sanskrit verse)⁶⁶ and the Ārādhana Kathākośa of Nemidatta (in Sanskrit verse)⁶⁷ are well known. Śrīcandra's Kathākośa (in Apabhraṃśa verse)⁶⁸ and Prabhācandra's Kathākośa (in Sanskrit prose)⁶⁹ are to be published soon. Several others, composed in Sanskrit and Prakrit, are still ⁱⁿ manuscript-forms lying in the various Bhaṇḍāras.⁷⁰

The comparison of the contents, more particularly the proper names and some words, phrases etc., in the stories in the Vaddārādhane with those in the corresponding stories in the available Ārādhana Kathākośas, suggests that before the author of the Vaddārādhane as well as the authors of the other available Ārādhana Kathākośas, there was mainly some

66. Edited by Dr. Upadhye.

67. It is published with Hindi Tr., in three volumes by the Jaina Mitra Kāryālaya, Bombay Vīra Saṃvat 2440-42.

68. i) Dr. Upadhye presents some observations on this : Intro. to Brhat-kathākośa, pp. 59-60.

ii) It is learnt that it is being edited by Dr. Hiralal Jain, Jabalpur.

69. i) Dr. Upadhye presents some observations on this too. Op.cit., pp. 60-62.

ii) It is learnt that it is being edited by Dr. Upadhye himself.

70. These have been noted by Dr. Upadhye. Op.cit, p. 63.

Prakrit commentary on the Bhagavatī Ārādhana⁷¹ in addition to one or more Sanskrit commentaries, in which the illustrative or exemplificatory gāhās were commented upon or explained in the form of stories.⁷² Thus some commentaries on the Bhagavatī Ārādhana, the Prakrit one necessarily being one of them, are the main sources of the stories in the Vaddārādhane. Moreover, a few additional sub-tales or motifs, rare information⁷³ etc, found in some of its stories, also point out to the fact that its author had before him a few extra sources not used by the authors of other available Ārādhana Kathākosas.

71. i) Dr. Upadhye notes this point. Op. cit., p. 66.

ii) Details on this point are presented in Part III, Ch.1 and Part IV, Ch.4 of the present Study.

iii) Aśādhara evidently refers to a Prakrit Commentary on the Bhagavatī Ārādhana : Bh.Ā., Commentary, p. 643. Dr. Upadhye notes it, Op. cit, p. 58.

72. The nature and importance of this work (viz., Bh.Ā.) did require commentaries on it. Some details on this point are presented in Part I, Ch.1 of the present Study.

73. These are noted in Part III, Ch.1 of the present Study, under 'Vaddārādhane : ^apreserver of some rare motifs and information'.

4. SUMMARIES OF STORIES

Apart from the various Ārāḍhanā Kathākōśas composed in Sanskrit and Prakrit (including Apabhraṃśa), as noted above under 'Sources of Stories', except the Vaddārādhane in Old Kannada prose, in no other Dravidian or Modern Indo-Aryan language is available any other Ārāḍhanā Kathākōśa so far. Hence the Vaddārādhane stands as a work of great Oriental value. And with this consideration, the summaries of all the nineteen stories in it are serially presented herein in the Introduction itself forming its last section.

A summary of each story, excluding quotations and dogmatical and descriptive details, is presented here. Almost all events and names of persons and places in each story are brought downⁱⁿ its summary. Of the various names of ancient Jaina and other texts and numerous Jaina cosmographical and dogmatical terms referred to in the text of this work, only the important or requisite ones are accommodated^m here. Some phonetic peculiarities⁷⁴ and scribal deformities⁷⁵ found in some of the names in the text are retained here too. The

74. Like those in Nīla (Vadd., p. 13.6), Kamalāsī (p. 30.15), Ujjēni (p. 110.11), Bhaṭṭimitra (p. 166.23) Sāmaliputra (p. 93.20) etc. These are discussed in Part IV. Chs. 1 and 3 of ^{the} present Study.

75. Like those in Thēvata (Vadd., p. 51.22), Viśṭamatsya (p. 193.13) etc. These are discussed in Part IV, Ch. 4 of the present Study.

long e and o and the archaic ḷ (i.e., ḷ) in Kannada that are found in some of the names in the text are not used here. Feminine names ending in ā in Sanskrit and Prakrit are given here in the same form⁷⁶ though such names generally end in e in the text; but when such a name is peculiar to Kannada and its counter part is not found in the corresponding stories of the available Ārāḍhanā Kathākōśas, it is given as it is.⁷⁷ In case of varied spellings of a name in a story in the text,⁷⁸ uniformity is maintained here in its summary.

The following are the summaries of the stories in the Vaddārādhane :

76. But titles of stories, like that of the work, are excluded from this principle.

77. Like Nāgabbe (Vadd., p. 44.7)

78. For example Atibala and Atibela in St. No. 1. In such cases the one which generally shows greater number of sequences is picked up for maintaining uniformity.

1. STORY OF SUKUMĀRA SVĀMI

In Jambūdvīpa, in Bharata-kṣetra, in the country of Vatsā, in the town called Kausambi there ruled king Atibala with his queen Manohari. He had a minister, Somasarma, who had, by his wife Kāsyapi, two sons, Agnibhūti and Vāyubhūti. Not obeying their parents, the two boys remained illiterate, were given to several vices and soon spent all that their father had earned. After some days, Somasarma died. The king sent for the two boys and consoled them showing all his affection. Later he sent for them again and enquired of them about their accomplishments. They kept quiet with their eyes full of tears. Others in the audience hall reported the king that the two boys were illiterate and vagabonds. Sending them away the king offered ministership to some one else from their distant relation.

On getting this news, Agnibhūti and Vāyubhūti told their mother that they would read even by begging. She sent them with a letter, requesting to make the spoiled boys well versed in all arts and sciences, to her brother Sūryamitra who was a minister to king Subala ruling, with his queen Suprabhā, in Rājagṛha in Magadha country. Sūryamitra read the letter and thinking that the boys would further spoil themselves if he gave his identification, told them that he was Sūryamitra but not the brother of Kāsyapi and that he would teach them whosoever they might be, if they were to

read day and night subsisting on alms. They, with pleasure, agreed to his proposal and commenced their studies under him on an auspicious day. Within eight years Sūryamitra made them well versed in the various arts and sciences. At the close of their studies, when Agnibhūti and Vāyubhūti bowed down at the feet of their teacher and bade him good bye, he disclosed to them that they were his sister's sons and that he did not give his identification for their own good. He begged of them to forgive him and sent them back with clothes and provision for the journey. Agnibhūti returned with a sense of gratefulness for his maternal uncle whereas Vāyubhūti hated him for his being treated in that way for eight years.

After some days Agnibhūti and Vāyubhūti came to Kausambi, ^{and} pleased their mother with their accomplishments. Then they saw the king and displayed their learning which scholars, close to the king, appreciated. Being pleased, the king offered their father's ministership which the two brothers accepted and lived happily.

One day as Sūryamitra, who had gone for a walk, offered oblations to the sun in the evening by the side of a lake, a precious ring, presented by the king, slipped off unknowingly from his finger. After some time, as he returned, he noticed his bare finger and not knowing when and where he lost the ring, asked about the same to the teacher Sudharma

who was endowed with the supernatural knowledge Avadhi and who was crossing him on the way. The teacher told him that the ring had slipped off on a lotus bud in the lake and he would get it the next day morning. The minister bowed down to the sage and returned home. The next day he went to the lake and got the ring. Moved by the amazing forecasting power of the sage, he intended to acquire the same. Telling his wife, Sudevi, of his intention, he left home, approached the sage and requested him to teach him astrology. The sage told him that that kind of astrology could be learnt only by a monk like his own self. Sūryamitra requested him to initiate him into Order. On an auspicious day, he was initiated and step by step he studied Prathamānuyoga, Caranānuyoga, including Ācāra and Ārjādhana, and Karanānuyoga. At each such step he requested the teacher to teach him astrology; but the sage every time promised him to do so after he passed over to the next step. Then, when he was listening to Bravyānuyoga, his wrong faith disappeared and soon he rightly grasped the tenets of Jainism. He atoned for his insistence on learning astrology all along before the teacher, studied all scriptures under him for twelve years and wandered about alone.

Wandering about thus, the monk Sūryamitra paid homage to the holy places on mount Udayāvata, observed fast and went to Kausambi for a begging round. When he entered the house of Aganibhūti, he was adored with great respect and

offered food. The monk had his food, blessed Agninhūti and was about to return, when Agnibhūti requested him to bless his younger pupil Vāyubhūti too and took him to the house of his brother. Agninhūti went in and asked Vāyubhūti, who was preaching to a group of Brahmins, to pay homage to the monk Sūryamitra, his former teacher, standing at the door. But Vāyubhūti, disregarding the obligations of his former teacher, without getting down from his raised seat, hated the Jaina faith and abused the monk. The monk Sūryamitra forgave Vāyubhūti and moved to mount Udayāvata. Agnibhūti followed and begged of the monk to forgive him for it was he who took him to be abused like that by Vāyubhūti. As a remedy against the sin so committed, Agnibhūti requested the monk to initiate him into Order. The monk did accordingly. Agnibhūti studied scriptures and wandered about with the teacher Sūryamitra.

Meanwhile Somadattā, wife of Agnibhūti, resented the arrogant behaviour of Vāyubhūti remarking in the presence of the assembly of Brahmins that it was most unbecoming on his part to treat the monk Sūryamitra, his maternal uncle and former teacher, like that. Vāyubhūti got enraged, beat and kicked Somadattā and drove her away. She, in wrath, made a nidāna that she, being born as a female dog or fox in the next birth, would eat, along with her cubs, his legs with which he had kicked her and went away. After some days she and her children died and wandered in the circle of birth

and death.

As a result of insulting the monk Sūryamitra and hating the Jaina faith, Vāyubhūti within seven days, suffered from leprosy, died and was reborn successively as a female donkey, a pig, a bitch and an ugly blind daughter to a low caste couple Nīla and Kesi in Campānagara. After growing into a young girl, one day being afflicted by diseases and hunger she was picking up and eating rose-apples in a pleasure-park.

Meanwhile Sūryamitra and Agnibhūti came over to Campānagara and while paying homage to the Shrine of the revered Vāsupūjya, Sūryamitra acquired Avadhi knowledge. Then they took up their abode in Sambaranāgathāna in the park outside the town. Sūryamitra observed fast and Agnibhūti, while going for his begging round, saw the low-caste girl picking up and eating the rose-apples and felt great affection for her. He helped the girl with some fruits felled with the stick of peacock-feathers. Dropping his begging round, Agnibhūti returned and reported what he saw and experienced to his teacher, who, endowed with Avadhi knowledge, related the whole fact to him. Agnibhūti, then, asked his teacher whether the soul of the girl was worthy of liberation. The teacher told that it was so and added that the girl would accept vows if he administered them to her. Agnibhūti, then, went to the park, related to the girl the

the history of her former incarnations and preached her the Law, the quintessence of which was non-killing. Listening to the same, she adopted vows of the lay disciple. The sage Agnibhūti blessed her with firmness in her vows and returned to the park. The girl went home.

On the way she was told by other girls of her caste that the king's minister, Somasarma, was going in great pomp to Sambaranāgathāna to worship the Nāgas for progeny. Hearing this she made a nīdāna that she would be born to the minister in her next birth. Being bitten by a snake, she died the same night and was later reborn as a daughter to minister Somasarma and his wife Trivedi in Campānagar in which ruled king Candravāhana with his queen Candramati. The babe was significantly named as Nāgasrī. Gradually she grew up into a nice young girl. Meanwhile the teacher Sūryamitra and the sage Agnibhūti left Campānagara, wandered about for eight years, came over to Campānagara again and stayed at Nāgathāna having Kambalanāga, Sambaranāga and Pāṇḍukanāga in the park outside the town.

On the day of Pañcamī, Nāgasrī, together with her friends, went to Nāgathāna and worshipped the Nāgas there when she saw the sages Sūryamitra and Agnibhūti and remembered her former incarnation. She bowed down at the feet of the sages and sat aside. Agnibhūti felt great affection for Nāgasrī. He asked his teacher why it was so. The teacher

related him the history of the past four lives of Nāgasrī. Nāgasrī heard it and requested the teacher to preach the Law, listened to it, adopted vows of the lay disciple and started homewards, when the teacher directed her to return the vows in case her father objected. Accepting his words Nāgasrī returned home. Other girls who had accompanied her, told her father that she had adopted vows of the lay disciple. Somasarma advised his daughter to give up the vows for they being Brahmins, superior to all others in the world, should not accept the faith of the Jāinas. Nāgasrī told him that she would give up the vows by returning them to the sage. Both father and daughter left home to return the vows to the sage.

On the way they happened to see a man being led to be executed. Nāgasrī asked her father the reason of the same. Somasarma, knowing it from the city-guard, related to Nāgasrī : "He is Varasena, son of the chief merchant Indradatta. One day he lost in gambling a thousand dīnāras to one Akṣayadhūrta who demanded of him the money on the spot. In rage, Varasena killed Akṣayadhūrta and hence, is being led to the stake". Nāgasrī, then, told her father that for avoiding killing living beings and the consequences, she had adopted the vow of non-killing. The father allowed her to keep that vow and proposed to return the remaining ones.

As they walked a little distance, they saw another

man being led to the stake. Nāgasrī again asked about the same. Somasarma, knowing the account from the city-guard, related it to his daughter: "A man, named Vainayika, painted three stories - that of a girl, that of a servant and that of an old woman - on canvas and narrating them to the people in the market place, stole paddy from the sellers. Let me tell you the story of a girl first :

In the town Kausambi there was a rich merchant named Sumitra. One day his son Vasumitra had a snake-bite and was taken to the cemetery thinking that he was dead. But a snake charmer, Garudanābhi, assured to save his life the next morning and advised Sumitra to keep there some guards till then. The merchant appointed there four guards. At night amongst the four guards, one stole and brought a sheep, another brought fuel, the third brought fire and the fourth, meanwhile, guarded the body of Vasumitra. All the four ^{and} baked the sheep/ate it. In the morning, Garudanābhi administering his spells brought Vasumitra's body to life. The merchant Sumitra rewarded the four guards, in the presence of many people, with four boxes each containing a thousand dīnāras. One of them denied to have received such a box. The merchant complained to the king that a box of his containing a thousand dīnāras had been stolen. The king ordered the city-guard to find out the thief. The city-guard not being able to find out the thief, came home with the four guards

and remained to himself in great distress. His shrewd daughter, Sumati, saw him in that condition, knew the cause and assured him that she would find out the culprit the very next day. That night she remained by the side of the four guards and narrated them a story:

In the town Pāṭalīputra there was a merchant, Sudatta, who had a daughter, Sudāmā. Once, as she bathed in the river Gaṅgā, she found herself in the grip of a crocodile and appealed for help to Dhanadatta, her maternal uncle's son who was seen on the bank nearby. He rescued her on the condition of giving him whatever he would ask for. He just wished to have a look at her in her bridal dress and adornment. She promised him to fulfill his desire. Later,^{on} the day of her wedding, remembering her promise, she dressed and adorned herself, moved in midnight towards the shop of her maternal uncle's son. On the way a thief stopped her demanding the ornaments on her body. She promised him to give them a little later after attending to some urgent household business and asked him to wait there alone. As she moved on a little distance, the city-guard blocked her way suspecting her to be a base woman. With the same promise to him, she moved on, but had to face a demon advancing to swallow her. Him also she promised the same way and proceeded. The thief, the city-guard and the demon followed her to know about her mission. She went to the shop where her relative was sleeping

and appeared before him as per her promise. He appreciated her sincerity and beauty and advised her to return home immediately. The three knew all this from outside and returned quickly to their respective places to wait for her. The bride, while returning, offered herself first to the demon to eat. The demon appreciated her true nature and charming form and allowed her to proceed home without fear. The city guard and the thief also reacted similarly. The bride, thus, reached home safely. "Now, amongst the four, who is the best?" Sumati questioned the four guards. One who had killed the sheep told that the demon was the best; he who guarded the body of Vasumitra marked the city-guard as the best; the fire-bringer expressed Dhanadatta as the best; and the fuel-bringer and stealer of the box of a thousand dīnāras pointed out the thief to be the best. Then Sumati ascertained herself that the last guard was the culprit and a little later, when all were asleep, she roused him and told him in confidence that she loved him and that if he had gold sufficient to make ornaments for her, she would marry and accompany him. He, being pleased, took her away and gave her the box of a thousand dīnāras for her ornaments. She took and made it over to her father who handed over the box as well as the culprit to the king.

Narrating such picture tales, O Nāgasrī¹, Vainayika stole paddy of the listening sellers. Now I will tell you

another story narrated by him :

In the town Dharmapura, there was a merchant, Nāga-datta, who had a servant named Vaināka. One day as he ploughed a piece of land of sugar-cane, he found hidden wealth and wished to make it his own. In order to test his wife's mind, he pretended to be pregnant and told her about his pregnancy on the condition not to disclose it to anybody. But she did disclose the strange news so that all ladies of the town came to know it soon.

Then Somasarma told Nāgaśrī the third story :

An old woman, Gambhīrā, of Haripuri had a daughter named Harini who was married to Vasudatta, a merchant of the town Jayanta. Harini had pregnancy longing for some sweets. Gambhīrā prepared a few kinds of sweets and left for her daughter's town. On the way she happened to meet eight robbers. To escape from them, she stopped one of them, pretended that he resembled her own son who had left home twelve years back and then invited, as a mark of her joy, all of them to her daughter's house for dinner and rest for the night. She took them all to her daughter's house, arranged for their bath, had them served with hot gruel, and raised alarm from the top of the house crying 'Thieves! Thieves!' Alarmed by the treachery of Gambhīrā, all of them ran away. But she, with the conviction that her victims would burgle her daughter's house that night,

kept herself alert with a sword. The thieves did come and cut a hole in a wall of the house and one of them attempted to enter through it. But the alert Gambhīrā held across the hole her sword which cut his nose. He, pretending inconvenience in getting through, came out and asked another colleague to get in. His nose too was cut. Thus all of them had their noses cut. Then leaving that place, they committed burglary in the house of a sorcerer, stole his box and carried it to the cemetery. They also stole a sheep which one of them killed and started cooking it while others slept thereby. The cooking thief, opened that box, found the sorcerer's robe, mask etc, put them on and stood by the side of the fire there. The sleeping thieves awoke, looked at him and taking him for a demon ran away. He, too, taking the meat followed them in fun. After covering some distance, he threw away the robe and the mask, gave his identification to his partners and distributed the meat which they all ate and went on together. After some days, Gambhīrā started for her place early in the morning. After covering some distance, she, with fear, climbed a banyan tree. By this time the same robbers came over there and one of them climbed the same tree to see if there were any travellers at a distance. He saw the old woman and enquired who she was. She told him that she was the deity residing on that tree. He asked her whether she would accept him as his spouse. She agreed to do so on the condition that he should keep a piece of meat with

his tongue in her mouth. As he did so she strongly bit his tongue and consequently he, raising alarm, fell to the ground. Then all of them started running away, when Gambhīrā announced that they should keep in the cavity of the tree the eighth part of each of their booties; otherwise she would swallow them. Every day the robbers kept the eighth part of their booty there and Gambhīrā secretly came and took it away. Thus the old woman ruled the group of robbers.

Painting picture tales of this kind on canvas and narrating them to the people, Vainayika stole paddy in the market place. Another one, Vaika, measured sixty ballas of paddy as twenty bought from sellers who listened to the stories narrated by Vainayika. The third one, Vyomaka, remaining in an underground room, collected paddy through a hole so that the measured corn should appear little in quantity. Thus these three together stole paddy of the sellers in the market place. One day, Jagadgrha, the chieftain of Kausāla, who had gone to sell his paddy to Campānagara, found out the treachery of the trio and complained to the king on whose order, O daughter, these three are being led to the stake." Nāgasrī told her father that for the same reasons she had adopted the vows, not to steal and not to lie. Somasarma allowed his daughter to retain these two vows too.

As they both moved a little further, they saw a pair, man and woman, being taken with their hands tied at

the back. Being asked the reason, Somasarma learning from the city-guard, related to Nāgasrī the whole account :

In the town Śvetapura near Campānagara, the merchant Matsya and his wife Jaisā had two sons, Nanda and Boda. In the same town the merchant Sūradatta and his wife Vasudattā had a daughter named Modālī who, when she was still in the mother's womb, was promised to be married to Nanda, son of her maternal uncle. One day Nanda started for Surarnadvīpa to earn money and told Sudatta that in case he did not return within twelve years, Modālī be married to Boda. Nanda did not return though twelve years passed. Hence one day Modālī was being married to Boda, when Nanda returned but did not accept her; and Boda marking her to be his brother's wife refused her. Under such circumstances Modālī stayed in her parent's house. In the same town, Nāgasūra, son of Nāgadatta and his wife Gaṅgā, had eight wives and yet kept illegal relations with Modālī. One day, when Nāgasūra and Modālī had come to Campānagara, the city-guard arrested and took them to the king who ordered to make them embrace red hot iron statues, for which O daughter, they are being led." Nāgasrī told her father that fearing that kind of calamity, she adopted the vow of avoiding contact with other men. He allowed Nāgasrī to retain that vow too and retain the rest.

As they both passed on they saw another man being led to the stake. On the daughter's wish, Somasarma collected

all the information and related to her :

He is Vīrapūrṇa, keeper of the king's cows. One day the king, pleased with his services, rewarded him with ten cows and three thousand khanduga paddy. Then gradually Vīrapūrṇa picked up good cows and fuffalos from the herds of the feudatory princes, merchants and the general public, mixed them in that of the king and enjoyed milk obtained from them. One day he drove away the queen's wish-yielding cow. The queen complained to the king who had already received several complaints from others. Noting Vīrapūrṇa's greed, the king ordered to put him to death. That is shy, O daughter, he is being taken to the stake."

Listening to this, Nāgasrī said that to avoid punishments of this as well as of former types she had adopted the five minor vows, viz., not to kill, not to lie, not to steal, to be satisfied with one's own life-partner and to have limitation to one's possession. Somasarma, then, blessed Nāgasrī with his consent to her retaining all the five vows and being firm in them. But he wished to go to the sage and insult and trouble him. He, with Nāgasrī, went there ^{and} asked the sage Sūryamitra why he administered the vows to his daughter. The sage replied that he had administered the vows to his own daughter and, then, called Nāgasrī to his side. Nāgasrī responded instantly, bowed down at the feet of the two sages and sat aside. Somasarma, with wonder as well as insult, rushed

to king Candravāhana and complained that the two naked monks have made his daughter their own and begged of him to rescue her before they took her away. The king, with his retinue, went to Nāgathāna immediately and many people of the town also followed him. The king requested the sage Sūryamitra to explain how Nāgasrī was his daughter. The sage asked Somasarma whether he had taught Nāgasrī the various arts and sciences. Somasarma replied that he did not. The sage told the king that he had taught her all the arts and sciences and, hence, she was his daughter. He asked her to recite before the king the Vedas etc. taught by him. Nāgasrī did accordingly to the surprise of all that had assembled there. The king, then, asked the sage how a girl of that age could learn all these sciences etc. The sage related the entire account of the past lives of Nāgasrī, beginning from the life of Vāyubhūti, the former brother of the sage Agnibhūti. He also preached the Law explaining how living beings, owing to wrong faith, passions etc., wander^{ed} in the circle of birth and death. Listening to all this, king Candravāhana had disgust for wordly pleasures, got his son crowned and entered Order under the same teacher. Somasarma and several princes followed the king. Nāgasrī and her mother Trivedi also followed the train under the nun Brahmi~~l~~ā. Many others became lay disciples. The sages Sūryamitra and Agnibhūti, after some days, attained liberation on mount Agramandira. Somasarma died by Sannyasana and was reborn as a Sāmānika

god with the life-span of twenty-two ocean-years. Nāgasrī died by the rite of Bhaktapratyākhyāna and was reborn as a god in Acyuta-kalpa. Trivedi died with a nidāna that Nāgasrī should be born as her son in subsequent births and was reborn in the same heaven. They both had the life-span of twenty-two ocean-years.

The god, the former Somasarma, having enjoyed divine life descended from heaven and was reborn as a son, Sūrdatta, to the merchant Indradatta and his wife Gunamati in the town Ujjeni in the country of Avanti. The god, the former Trivedi, descended and was reborn as a daughter, Yasobhadra, to the merchant Subhadra and his wife Sarvayasi in the same town. Yasobhadra was married to Sūrdatta and the god, the former Nāgasrī, descended and was reborn as a son, Sukumāra Svāmi, to them. On the day of his birth, Sūrdatta chose him as his successor and entered Order. Growing up into a young man, and owning wealth worth thirty-two crore golden coins, ^{he} married thirty-two beautiful girls and lived on happily.

One day an astrologer forecast that Sukumāra Svāmi, on seeing someday a sage, would enter Order. Hearing this, his mother Yasobhadra appointed guards to see that no sage entered the house. One day a merchant from the Ratnadvīpa brought precious blankets valued at a lakh dīnāras and not getting any customer, even king Vṛsabhāṅka and queen Jyotirmālā, approached Yasobhadra and showed them to her. She

bought them (eight in number) for the quoted price and cutting each into four distributed among her thirty-two daughters-in-law who, but, threw them at their foot-wears. On getting this news, king Vṛṣabhāṅka, once, visited the residence of Yasobhadra to see the glory of her wealth. He was astonished to see it and pleased to meet Sukumāra Svāmi with an extremely handsome form. Then friends and relatives seated the king and the young merchant-prince and offered 'sēse' (mixture of raw rice, mustard-seeds etc.), when the latter moved his waist and tears dropped down from his eyes. The king thought that Sukumāra Svāmi suffered from some diseases. After luxurious bath, both were served with rich food when Sukumāra Svāmi swallowed half part of boiled rice and left out the other half. The king thought this too was owing to some ailment. Later the king, disclosing his observations, asked Yasobhadra why she had not treated Sukumāra Svāmi for the trouble in waist, untimely tears in eyes and dislike for food. She told the king that the phenomena he noted of her son were not owing to any diseases but he could not bear the prick of the mustard-seeds used for offering 'sēse', hence he moved his waist; he could not stand the light of an ordinary lamp, for he was used to that of the rubies only; and he left out half rice for he was used to only that kind of rice which was scented in blue lotuses, with which variety that of other one was mixed and cooked on his (king's) arrival and hence he swallowed the boiled rice of his taste and left out the rest. Hearing this the king was astonished

at the life Sukumāra Svāmi enjoyed and called him as Avanti-Sukumāra Svāmi for none enjoyed life like him in the whole kingdom^{of} Avanti.

Yasobhadra sent back the king with worthy presents. Sukumāra Svāmi lived on happily. One day the sage Dayābhadrā, brother of Yosobhadra, who had acquired Avadhi knowledge came to know that Sukumāra Svāmi had his life only for four months and five days ahead and moved to Ujjeni with the intention of doing good to him. He stayed in Yoga in the Jina temple in the park outside Sukumāra Svāmi's mansion on the fourteenth day of Āsāḍha. Forest-guards informed of this news to Yasobhadra, who went to the sage and requested him to remain for four months inside the temple and go away at the close of his Yoga. The revered one accepted her words and stayed there.

In the early morning of the full-moon day of the month of Kārtika, the sage Dayābhadrā's Yoga ended and he commenced reciting the Triloka-prajñapti. When he came to the description of the Padmagulma vimāna in the Acyuta-kalpa, Sukumāra Svāmi, who was sleeping in the seventh story of his mansion called Sarvatobhadra, heard it, remembered his past life therein and had disgust for wordly pleasures. He immediately got down through a window with the help of^a string made by tying the ends of garments, approached the sage Dayābhadrā and requested^{him} to initiate him into Order. The sage

told Sukumāra Svāmi that he would live only for three days. Sukumāra Svāmi entered Order, moved to the cemetery called Mahākāla, adopted Prāyopagamana and remained on the death-bed persevering in auspicious meditations.

Meanwhile Somadattā, the wife of Agnibhūti, died with Uidāna and was reborn as a female fox. Later she, with her four cubs, searched for food. As Sukumāra Svāmi moved to the cemetery, his tender feet owing to the rough path, bled all along. The fox smelt the blood and followed it till she found Sukumāra Svāmi in his meditations. She, with her cubs, ate the sage, beginning from his feet, for three days. The young sage accomplished the Ratnatraya, died and was reborn as a god.

Yasobhadra and others searched Sukumāra Svāmi for two days. In the early morning of the third day, Yasobhadra heard gods praising her son and guessed his death. She, without disclosing the fact, took her thirty-two daughters-in-law to the cemetery, where they all fell in swoon on seeing their husband dead. After they recovered from the swoon, Yasobhadra and all of them, except the eight who were pregnant, entered Order under the teacher Dayābhadrā and the nun Kamalāsī, practised severe penances, died and were reborn as gods.

May all other Ārādhakas bring to their mind the sage Sukumāra Svāmi, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or

eternal bliss.

The place, to the west of Ujjeni, where Avanti-Sukumāra Svāmi breathed his last, is known to be sacred even to this day. As the result of the gods' offering several kinds of worshipping material to the body of the great soul, a river, later called Gandhavati, flew from there. And consequent to the hum of the gods and the lamentations of the sage's former wives, there came up a shrine, later called Kalakāṣāyata.

2. STORY OF SUKAŚĪLA SVĀMI

In Jambūdvīpa, in Bharata-kṣetra, in the country of Aṅga, in the town called Campānagara there ruled king Gandhabhājana who possessed Right Faith in the words of the Jinas. He got constructed a Jina temple, Sahasrakūṭa, and was highly devoted to it.

In the same town lived a merchant, Sāgaradatta, with his wife Subhadra. They had a daughter by name Surūpā who was married to a local merchant, Nāgadatta. A daughter, Sukesini, was born to them. As Sukesini grew up into a young beautiful girl, the king once happened to see her in the Sahasrakūṭa temple and was enamoured of her. Then he sent for Surūpā, the mother of Sukesini, and asked her to whom she intended to marry her daughter. She told that she would marry her to Jitarāṅga, son of her brother Varāṅga.

The king, then, sent his ministers Madhusena and Madhusūdana to Nāgadatta to ask, for himself, the hand of Sukesini and also he personally approached the merchant for the same. Nāgadatta gave his consent and celebrating the Astāhnikā festival, married Sukesini to king Gandhabhājana on an auspicious day. The king enjoyed all pleasures with Sukesini.

One day king Gandhabhājana received as a present a scented elephant in rut from king Kalinga of Kalinga in recognition of his obligation in bringing up a compromise, through his minister Matisruta, between king Kalinga and king Atibala of Kausala between whom there was enmity for a long time. One day Sukesini saw that elephant and fell in swoon. Being treated with cooling material, she recovered from it. The king, then, got painted huge elephants on the walls of her residence so that she should not be afraid of elephants thereafter. Sukesini, however, painted on the canvas some events of her preceding birth and gazed at them in seclusion.

One day the king brought the scented elephant under control through the thirty-two elephant-sports in the lake, mounted it and came to Sukesini to receive her applause. But ignoring the sheep-like scented elephant, she exhorted the king to possess the blue lordly elephant called Malaya-sundara sporting with the cow-elephant, Padmāvatī, on mount Candanamalaya so that she would applaud his bravery and

manliness. The king asked her how she, born in Campānagara, could know the elephant on mount Candanamalaya. She told that in her former birth she was a Vidyādhara lady Manovegā and that once, when she, together with her husband Manicūla, was on a pleasure-flight in an aerial car, she saw the lordly elephant in mount Candanamalaya. Hearing this the king, with ~~wrath~~ ^{bound in the former birth,} bound in the former birth, went with his entire army to mount Candanamalaya and being unable to catch the furious animal, killed it and returned with its long tusks and pearls from its temple. He placed the tusks and pearls before Sukesini telling her that they all were of Malayasundara. Sukesini instantly burst into touching lamentation, embraced the two tusks and breathed her last. The king and all others around were surprised at the incident and sank in deep grief.

After some days, the omniscient Yasodhara came over to Campānagara and stayed in the pleasure-park. King Gandhābhājana and the pious laity, including Nāgadatta, Surūpā, Varāṅga and his wife Priyaṅga, went there and paid homage to the revered one. After attending his sermon, Nāgadatta, Surūpā, Varāṅga and Priyaṅga, out of grief for the death of Sukesini, entered Order. Varāṅga, owing to his love for Sukesini in his preceding incarnations, practised penance with a nidāna. The king asked the omniscient teacher the cause of the strange death of Sukesini. The revered one related :

In Dravila country, in south Madhurā, there ruled king Sundarapāṇḍya with his queen Amṛtamahādevi. In the same town lived a merchant, Āryanandi, who had a daughter, Sukīrti, by his wife Avidhi. There another merchant, Sudarsana, had a son, Priyadarsana by his wife Vīrasrī. To Priyadarsana was married Sukīrti who had a dear friend, Priyasenā, a garland-maker. One day Priyadarsana, Sukīrti and Priyasenā went for picnic to the forest where they saw a lordly elephant sporting in the company of a group of cow-elephants, made a nidāna for elephant-pleasures and bound the life of lower beings. After some days, Priyasenā died of thunder-stroke; Priyadarsana was bitten by a snake and died immediately; and Sukīrti stabbed herself to death with her husband's knife.

Later, on mount Candanamalaya Priyadarsana was re-born as an elephant, Malayasundara, with blue body, Sukīrti as ^acow-elephant, Malayāvatī, with white body and Priyasenā as a cow-elephant, Padmāvatī, with pink body. These elephants were named so by the forest-dwellers and sages there. Once ^{there,} Sundara, lord of the flock of elephants/saw a Vidyādhara, Suvega, worshipping the pair of feet of a Cāraṇa sage and he, too, did so with lotuses every day.

One day in the lake Prabhaṅkari, Malayasundara saw his dear ones of the former birth and longed to approach them. But Sundara did not allow him to do so. Hence he fought with the old Sundara, killed him, became the lord of

the flock and enjoyed pleasures with Malayāvatī and Padmāvatī in exclusion to other cow-elephants. Malayasundara expressed his love for his two beloveds in a peculiar way : while walking Malayāvatī would be by his right side and Padmāvatī by his left side. Moreover he would keep a lotus on the head of Malayāvatī while coming out from Prabhaṅkari lake after sports.

One day Malayasundara, while coming out of Prabhaṅkari lake after sports, unknowingly, owing to rut, kept a lotus on the head of Padmāvatī. Malayāvatī, then, out of jealousy rushed to the peak of Candanamalaya and threw herself down and died. Seeing this, Malayasundara plunged into extreme grief and went away with Padmāvatī. Malayāvatī was reborn as Sukesinī. Padmāvatī, at the close of her life, died and was reborn as Varāṅga. Sundara, after death, was reborn, owing to his acquiring merit by worshipping the feet of the Cāraṇa sage, as the lord of Campānagara. This is why Sukesinī remembered her former husband, who has been killed by you, and died by embracing his tusks.

Listening to all this Gandhabhājana asked the omniscient sage where Sukesinī was reborn. The sage related :

Sukesinī, after death, was reborn as a daughter, Manohari, to queen Gaurī and king Atiratha, your chief vassal, ruling in the town Girinagara in the country of Surata. Malayasundra died and was reborn as a son, Kuberakānta, to

Vijaya, minister of Atiratha, and his wife Vīrasrī. Varāṅga died (with nidāna) and was reborn as a son, Śrīdhara, to the merchant prince Dhanada and his wife Dhanasrī in the same town. Śrīdhara had a wife, Kuberasrī. Śrīdhara was a great friend of Kuberakānta. One day Śrīdhara slept in Kuberkānta's house and returned home with his body covered with his friend's blanket. Kuberasrī saw that, suspected of his having a co-wife, threw herself from the top of the mansion and killed herself. Seeing this, Śrīdhara was overcome with grief and told the whole matter to Kuberakānta who remembered his former life when Malayāvati, his beloved, had killed herself similarly. He returned home and painted on a board the main events of his former life when he was the elephant Malayasundara. He, soon went mad and set out lamenting much to find out Malayāvati.

On the way, near mount Ujjayanta, he was seen by a Vidyādhara, Citrāyudha, who out of pity offered him a magical wand and a spell that fulfilled every desire. With the help of the spell and his painting on the board, he found out Manohari, the former Malayāvati, who, too, was pleased to see him.

Kuberakānta, recovering from madness, returned home. His father asked him about the reason of the change. Kuberakānta disclosed the whole fact to his father who advised him to give up his making love to Manohari who was a princess and hence not available to him. But Kuberkānta, through the

wish-yielding spell, produced the four-fold army, enormous wealth etc. before his father who was pleased at the son's strength and kept quiet. Later king Atiratha arranged self-choice (svayamvara) for his daughter Manohari. Princes from the various countries like Raṅga, Veṅgi, Kaṭiṅga, Kāmbhaja, Kāśi, Kausala, Pallava, Pāñcāla, Magadha, Mālava, Vatsa, Mahārāṣṭra, Kuṇāla, Kurujāṅgana, Dravila, Lāla, Karnnāṭa, Gaula, Suhuma, Suraktāna, Sūrasenīya etc., assembled. But Manohari, not liking any prince, passed over to Kuberakānta and garlanded him. There was an uproar over the unexpected choice. All the other princes became one and fought against Kuberakānta who defeated all of them, including Suvarmavarma, married Manohari and became the lord of Sopāra.

Kuberakānta lived enjoying all pleasures with Manohari. Suvarmavarma, losing his kingdom, practised Tāpasa penance, died and was reborn as a Vyantara god, Pratisūrya. Śrīdhara, Kuberakānta and Manohari lived happily with great friendship. As a fruit of their offering gifts all the three made a nidāna to possess similar spell in their next birth. Śrīdhara died and was reborn as a son, Candavega, to queen Anaṅgamālā and king Gaganavallabha ruling in Alakāpura in the northern range of mount Vijayārdha. Kuberakānta died and was reborn as a son, Vidyūmālī, to Candavega and his wife Vidyullatā. Manohari died and was reborn as a daughter Viralavegā, to a Vidyādhara, Meghamālī, lord of Meghakūṭa,

by his wife Ratibindu. Once Candavega and Vidyunmāli went to pay homage to the shrine of Ariṣṭanemi on mount Ujjayanta when Vidyunmāli saw its peak, remembered his former birth and fell in swoon. He remembered Manohari, observed fast for a month and acquired Prajñapti, a great spell. With the help of the spell he found Manohari then in the form of Viralavegā, who too was pleased to find the husband of her former birth. On telling the fact, his father Candavega with the consent of Meghamāli got him (Vidyunmāli) married to Viralavegā.

Once Vidyunmāli and Viralavegā were on a pleasure flight in their aerial-car over mount Himavanta. The Vyantara god Pratisūrya, Suṭvarmavarma of the former birth, saw them and, out of former enmity, killed them. Vidyunmāli was reborn as a son, Siddhārtha, to the merchant prince Sāgarasena and his wife Dharani of Ayodhyāpure in Sukaśala country. Viralavegā was reborn as a daughter, Śrīkāntā, to the merchant prince Samudravijaya and his wife Sumati, a cousin-sister of Sāgarasetti of Rājagṛha in Magadha country. Śrīkāntā was married to Siddhārtha. Once, when both of them were at leisure on the 7th story of their palace, they saw a pair of Vidyādharas flying in an aerial-car and fell in swoon. They remembered their former birth, reflected on the uncertainty of life and desired to enter Order. But relatives and friends requested them to give up their desire until a son was born to them. They put off entering Order accordingly.

Jayāvati, the chief queen of Siddhārtha, worshipped the Jina and other deities for a son. Once she requested the teacher Vijayabhadra, endowed with the supernatural knowledge Avadhi, to tell whether she could have a son. The teacher told that she would give birth to a son on seeing whom her husband would enter Order. and when the son would see that monk, he would enter Order. Hearing this Jayāvati was happy as well as unhappy. After some days, Candavega died and his soul was conceived in the womb of Jayāvati. Later, on the pretext of being treated for dropsy, she stayed in an underground house, gave birth to a son and lived there only with the babe and a wet-nurse.

One day the wet-nurse Kundabbe, while going for water to the river, met her friend Nāgabbe who asked her why she was not seen all those days. Kundabbe disclosed to her the fact about her queen. Somasarma, a poor Brahmin, heard it and going to king Siddhārtha conveyed him the happy news of the birth of a son. King Siddhārtha sent back the Brahmin with worthy presents and straightway moved to the underground house to see his son, who, then, was playing on the mother's lap. He blessed the son, chose him as his successor, named him as Sukaśāla, came out and entered Order under the teacher Vinayandhara. Śrīkāntā and some other queens too entered Order under the same teacher and the nun Gunamati, died by Samādhi and were reborn as gods. Siddhārtha studied all the scriptures and wandered about alone

practising penances.

Queen Jayāvatī, noting the forecast of the teacher, appointed guards not to allow any sage into the residence. She hated Siddhārtha for having left the child that way and entered Order. She brought up Sukaśala under the care of five nurses : Suvratā, Sumatī, Nandā, Suprabhā and Meghamālā. When he was sixteen, he was married with thirty-two beautiful princesses. Provision for all kinds of sports was made within the area of his residence. He lived happily enjoying all pleasures with his thirty-two wives.

One day, when Sukaśala together with his mother, the five nurses and all wives, was at leisure on the seventh story of his palace called Prthvīdhara, he saw the sage Siddhārtha who had come, then, to Ayodhyāpura and who was on his begging round after a month's fast. He asked his mother who that sage was. She told him that he was some beggar without having even a piece of cloth for covering his body and wandering from door to door for food. But Suvratā, the wet-nurse, meddled requesting queen Jayāvatī not to utter mean words about the revered one who abandoned wealth worth thirty-two crore golden coins like grass and accepted manhood for destroying karmen. But Jayāvatī, raising her eyebrows, restrained Suvratā who, then, changed the topic. From this, Sukaśala noted that the fact was being concealed from him. At this juncture, the cook came and informed that

food was ready and it was getting cold. All assembled there, including his wives - Svayamprabhā, Śrīdattā, Bandhumati, Bhānumati, Mitrasenā, Priyaṅgu, Sundari, Priyadā, Śyāmalatā, Vidyullatā, Acalā, Vimalamati, Śrīkāntā, Śasiprabhā, Sūrasenā, Anantamati, Sarāvatī, Vijayā, Vaijayantā, Aparājitā, Kanakamālā, Dhanyā, Dhanasrī, Vasundharā etc. - urged on Sukaśala to go for food. He flatly told that unless and until he was told of the fact about the begging man he would not have his food. At last Suvratā disclosed the whole fact. Listening to it Sukaśala swore that unless and until he assumed his father's form, he would not take food. All relatives and friends requested him to put off his decision until he had a son. But noting the uncertainty of human life, he chose the babe in the womb of the pregnant Svayamprabhā as his successor, moved to the sage Siddhārtha in the park outside the town and paid homage to him. By this time he acquired the supernatural knowledge Avadhī, through which he directly came to know all about the previous births of the sage Siddhārtha, Śrīkāntā and his own and consequently he had disgust for worldly pleasures and, hence, entered Order under Siddhārtha. All his wives, except the pregnant Svayamprabhā, entered Order under the same teacher and the nun Guṇamati, died by Samādhi and were reborn as gods.

Jayāvatī hated the Jaina faith for her son entered Order inspite of her restraining him, died with painful medi-

-tation (ārtadhyāna) and was reborn as a tigress on mount Moggaḷagiri. Sukaṣaḷa studied all scriptures and wandered about with his teacher. They both came to mount Moggaḷagiri and took their abode in a cave in the rainy season observing fast for four months. After the period, when Sukaṣaḷa came out to break his fast, the tigress fell upon him. He remained in Kāyotsarga, forgave the tigress and persevered in auspicious meditations. The wild beast ripped upon his abdomen and started ^{eating} his shoulder, when the sage Siddhārtha came out, witnessed the incident, addressed the tigress and told her that she was eating her own son (of the former birth). The tigress saw the mark Śrī on the chest of Sukaṣaḷa, remembered her former life, repented and started pounding its head against stones and trees. The sage Siddhārtha preached the Law and administered vows to the tigress which abandoned food unto death, died and was reborn as a god in the Saudharma-kalpa. The revered Siddhārtha accomplished the Ratnatraya and attained liberation. Sukaṣaḷa endured the hardship caused by the beast and was reborn in the Sarvārthasiddhi with the life-span of thirty-three ocean-years.

King Gandhabhājana listened to all this related by the omniscient teacher Yasodhara, had disgust for worldly pleasures, got his eldest son Dhātrivāhana crowned and entered Order. Hundreds of princes and queens followed him under the teacher Yasodhara and the nun Padmāvatī, practised penances, died by Samādhi and were reborn as gods. Gandha-

-bhājana studied all scriptures, practised severe penances, moved to mount Palikuntala in the Pāṇḍya country, destroyed all the karmas and attained liberation.

May all other Ārādhakas bring to their mind the sage Sukaśala, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

3. STORY OF GAJAKUMĀRA

In Jambūdvīpa, in Bharata-kṣetra, in the country of Surata, there was a town called Dvārāvastī, where ruled Viṣṇu, an Ardha-cakri (semi-universal monarch). His father Vasudeva Svāmī and mother Gandharvadattā, had another son Gajakumāra by name.

Besides, in the country of Sūradatta, in Paudanapura town, there ruled king (vassal) Aparājita, who, proud of his powerful army did not heed Viṣṇu. One day Viṣṇu caused it to be proclaimed by beating of drum that he who would subdue Aparājita and bring him captive should get the desired object. Gajakumāra held the drum, marched against Aparājita, defeated him and brought him a captive. Then, on Viṣṇu's suggestion, Gajakumāra asked for the following boon : "Excepting your harem, I wish to pick up any women in the town and live with them according to my heart's desire." Viṣṇu granted it.

Then Gajakumāra selected beautiful women from different families in the town and lived with them a libertine's life. Once he was infatuated by the beautiful wife of a goldsmith, Paṅgula by name, took her home and lived a sensuous life with her. The helpless goldsmith at the separation from his wife, kept quiet burning with wrath against Gajakumāra. Once, accompanying Viṣṇu Gajakumāra attended a religious sermon of the revered Ariṣṭanemi and heard about the agonies of those sinners who had possessed others' wives etc. Consequently he had disgust for worldly life, entered Order, studied scriptures under the same teacher and wandering about alone, came to Dvārāvati and stood in Kāyotsarga the whole night in the park called Thevata.

Many devotees came there adored the sage and went back. The goldsmith Paṅgula, being pleased at the opportunity, took long (hot) iron nails, came to the park, laid down ~~him~~ the sage, cut asunder the part from his chest to the navel and nailed his body to the ground. The sage entertained forbearance, persevered in auspicious meditations, accomplished the Ratnatraya, died and was reborn as god Ahamindra in the Sarvārthasiddhi heaven.

May all other Ārādhakas bring to their mind the sage Gajakumāra, and forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

4. STORY OF THE UNIVERSAL MONARCH SANATKUMĀR

In Jambūdvīpa, in Bharatavarsha, in the country of Kurujāṅga, there was a town called Hastināpura in which ruled king Visvasena with his queen Sakadevi. They had a son, Sanatkumāra by name, who was exceptionally handsome and accomplished in all arts and sciences. Mahendrasīṃha, son of a feudatory king Sindhavikrama, was a dear friend of the prince.

Once Bhūrāma, king of Ekasakrapura, sent to the king Visvasena a badly trained horse, named Pattavāramaraga, as a present. Prince Sanatkumāra had a ride on it up to the park Lakṣmīgrha, but soon it took up speed and disappeared with the prince in a dense forest. The king, with his vassals and retinue, followed the track of the horse for three days and thereafter found it disappeared. Mahendrasīṃha, consoled the lamenting king with a promise to bring back the prince even if he had reached the Pātāla and proceeded, together with the retinue, in search of his friend. Not finding any trace of the prince, the retinue returned leaving Mahendrasīṃha alone there.

Mahendrasīṃha moved on from forests to mountains. Being tired, he entered a temple in the midst of a garden called Priyaṅgusaṇḍa and lay there asleep. At dawn he saw in dream an elephant in rut surrounded by several female partners sporting in a lake and a magic mango-tree full of fruits. Being pleased at the auspicious nature of the dream,

he was overtaken by sleep again, when Bhūtāmbara, a Vyantara god, picked him up and left him by the side of a lake called Ksullakamānasa in the midst of the garden, Bhūtaramana, by the side of mount Vijayārdha. At sun-rise, Mahendrasimha awoke and saw, to his surprise, the beautiful lake surrounded by the excellent garden. As he moved into the garden, he heard a song accompanied by the sound of musical instruments. Then he saw a mansion of Vidyādhara girls, moved closer and found the prince Sanatkumāra enjoying a dancing performance of exquisite quality. Immediately he rushed to the prince, bowed down at his feet and fainted owing to over-joy. Getting him treated with cooling material, prince Sanatkumāra appointed Vipulasrī, a Vidyādhara damsel, to look to his comfort and needs. She served him with bath, food and dress, after which he came and sat by the side of prince Sanatkumāra in the audience hall called Netramanohari and enquired of him how he happened to be in those heavenly surroundings. Prince Sanatkumāra, who had spent the previous night in witnessing a drama called Atirañjanā, called Kamalamati, a Vidyādhara damsel, and asked her to relate his friend the whole account of his arrival there and entered his sleeping chamber. Kamalamati related :

That wicked horse, with the prince on its back, speeded like mind continuously for three days and at last collapsed to death. The prince afflicted with hunger and

thirst, lay down under a banyan tree. A Yakṣa, by name Manohara, resident of that tree, knowing that the prince was to be a universal monarch, brought water from the lake Kṣullakamānasa and offered him. The prince, then, requested the Yakṣa to take and leave him by the side of that lake so that he could quench his thirst completely by bathing in it and drinking its water once again. The yakṣa did accordingly.

At this juncture, Sitayakṣa, a Vyantara god, the former enemy of the prince, who was on a pleasure-flight saw the prince and rushed at him. A fierce duel took place between them. Sitayakṣa took to his heels ultimately. The Yakṣas and Kinnaras, who were witnessing the duel, honoured the prince with words of victory and flowers.

Meanwhile Indraprabha, a Vidyādhara, came there and saluting the prince told him, "I am waiting for you for the last thirty-six days. Now I am fortunate to see you. Kindly get into the car." Fulfilling his longing by swimming in the lake and drinking its water, the prince accompanied the Vidyādhara in the car and was left by the side of Vidyādhara girls engaged in sports in a garden nearby. The girls were enamoured of the prince's handsome form. Meanwhile the Vidyādhara, Indraprabha, reported Bhānuvega in the town Priyasaṅga that he had brought the required person and left him under the magnificent tower, Jyotiṣvitāna, in the park Bhūtaramaṇa.

Bhanuveda sent Vipulasrī to look to the comforts of the prince. Vipulasrī, with a train of servants, arrived there and did accordingly. The prince asked Anaṅgasundarī, the dancing Vidyādhara girl, why they all were obliging him with those entertainments. Anaṅgasundarī told :

Bhānuvega, a Vidyādhara king of the town Priyasaṅgama on mount Vijayārṇha, has eight daughters Lakṣmīmatī, Kanakakāntā, Mandārasāṇā, Alakā, Alambhūṣā, Hemavati, Hemamālīni and Vijayārdhavati by his eight queens Śrīmālā etc. Once an astrologer advised the king to marry his eight daughters to the ~~prince~~ person who would subdue the god Sitpyakṣa in a duel by the side of the lake Kṣullakamānasa. Hence you are our master and lo, he (Bhānuvega who was advancing to the spot) is your father-in-law." The prince, with respect, greeted Bhānuvega who was immensely pleased to have possessed a son-in-law, the best in the three worlds. The wedding was celebrated and the prince lived happily with his eight wives. One night a forest deity, moved by the miserable plight of a girl, named Sunandā, took away the prince in sleep and placed him in the garden called Jyoti, on mount Harikūṭa. In the morning the prince awoke and was surprised to find himself under a bower of creepers. He soon heard the lamenting voice of a girl and, out of compassion, moved to the spot and enquired of her the cause of her grief. She told :

I am Sunandā, daughter of king Suratha and queen Candrayasi of Ayodhyāpura and was betrothed to Sanatkumāra when I was still in my mother's womb. Seven days back Vajravega, a Vidyādhara, brought me here by force. That Sanatkumāra is the son of king Visvasena and queen Sahadevi of Hastināpura." Sanatkumāra asked whether she had ever seen her husband-designate. She told that she knew him through his portrait brought by her father and that form resembled his. Hearing this Sanatkumāra gave her his identity at which she was extremely pleased. Sunandā told further : That Vajravega has gone for sleep asking his sister to guard ~~me~~ me. She has gone for bathing sports. Let us go away before she arrives." Sanatkumāra asked her to take courage for he would destroy the enemy in no time. By this time Vajravega arrived there and rushed at the prince who lightly faced and killed him in boxing-duel. Sunandā, at Vajravega's arrival, had already entered the palace. To avoid his being there with her alone, the prince repaired to the bower of creepers. Then Sandhyāvali, the sister of Vajravega, came and saw her brother's dead body, got information about the same from Sunandā, assumed a terrific form and rushed at Sanatkumāra. But on seeing him her wrath turned into amour. On her request and offered by Sunandā, Sanatkumāra married Sandhyāvali. Similarly ~~he~~ he married Sunandā as offered by Sandhyāvali. Both the weddings were of the Gāndharva form.

Meanwhile Asanivega, father of Vajravega, sent Avalokini spell to find out the cause of his son's long delay. The spell, in the form of a pigeon, returned with facts. On knowing this, Sandhyāvali got Sanatkumāra equipped with Prajñāpti, the great spell, so that he could face her formidable father.

In Rathanūpura Cakravālapura, the Vidyādhara king Candrayasa and his queen Vidyudvegā had two sons, Candravega and Bhānuvega. Having disgust^{for} ~~with~~ worldly pleasures, Candrayasa got Candravega crowned, entered Order under the Carāṇa sage Guṇadhara and attained liberation on mount Sammeda. Candravega had a hundred daughters of exquisite beauty. Asanivega had once asked for these princesses^{ses} for his son Vajravega. But Candravega was reluctant to marry^{them} to Vajravega or to any other Vidyādhara prince. Once he was advised by an astrologer to marry his daughters to him who would subdue Sityakṣa by the side of the lake Kṣullakamānasa, destroy Vajravega in boxing-duel and kill Asanivega in battle. Noting this, Candravega sent his sons Hariscandra and Candrasena, duly armed to help Sanatkumāra. He, too, with his brother and the entire army, joined them.

Being informed of his son's death by the spell, Asanivega heading his army, rushed towards Sanatkumāra. Candravega moved to the front of the field. Sanatkumāra fought from the sky mounting the chariot called Vajrasāra and killed Asanivega by shooting an arrow called Ardha-candra. All

praised and honoured him. Then Candravega conducted the hero to his capital with all pomp and married him with his hundred daughters named Candramati, Candrasrī, Candralekhā, Sasikāntā, Manohārini, Harinānkā, Kamalamukhi, Priyadarsanā etc. Sanatkumāra lived with them as well as the former eight wives happily.

One day Candravega went to Siddhakūta, worshipped the Jina, paid homage to the Cārṇa sage Sumālī endowed with the supernatural knowledge Avadhī and requested him to relate the account of the enmity between Sanatkumāra and Sīdḍyakṣa. The sage commenced relating the same :

In the town Kāñcana in the country of Magadha, there ruled king Pratimukha who maintained a harem with eight hundred queens. In the same town lived a caravan-leader Nāga-candra with his wife Viṣṇusrī of exceptional beauty. One day the king happened to see her, was enamoured of her and possessed her by sorcery. She became the centre of his love in the entire royal harem. All in the harem were jealous of this fact. One day the Paṭṭavardhanaelephant Sārvabhauma, in rut, got free and raised panic in the town. The king went out to get it tied. Meanwhile all the queens gathered, killed Viṣṇusrī by poisoning and threw her in the cemetery. The king returned and enquired where Viṣṇusrī was. Being told that she was dead and lifted to the cemetery, he went there and saw the dead body which was terrifying to the eyes and developed

aversion to human body. He repented for his immortal act, got his eldest son, Vimalavāhana, crowned and entered Order under the teacher Suvrata. Then dying by Samādhi, he was reborn as god Pratīndra with the life-span of twenty ocean-years. After the period, he descended and was reborn as Jinavarma, a son to the royal merchant Arhaddāsa and his wife Jinadattā in the town Kanaka in Magadha country where ruled king Harivāhana. Later Arhaddāsa had disgust for worldly pleasures and hence, entered Order under the teacher Śivagupta, practised severe penances and attained liberation. Jinavarma lived on as a pious layman.

Nāgacandra, the caravan-leader, owing to separation from his wife, died with vindictive meditation, wandered through the various births of lower and hellish beings and was reborn as a son, Bhāradvāja, to Kapila and Gaṅgā, a Brahmin couple. Bhāradvāja, later, became a pupil of Kanakadāṇḍi, a Parivrājaka, and wandering about came over to Kanakapura where he observed fast for a month. King Harivāhana became his devotee. Once Jinavarma had ~~accomplished~~ accompanied the king who, then, invited the sage Bhāradvāja to break his fast. Bhāradvāja, who was burning with rage towards Jinavarma owing to enmity of the previous birth, accepted the invitation on the condition that he would ^{eat} hot boiled rice mixed with milk and sugar from the plate placed on the back of Jinavarma. The king, however, was puzzled at the strange condition but Jinavarma exhorted the king to

fulfill the sage's desire. The king did accordingly, but when the plate was taken up from the back of Jinavarma, the skin under it came up along with it. The king, witnessing the horrible sight, was angry with the sage and railed him as a sinful demon. But Jinavarma restrained the king telling him that it was not the sage's fault, but it was the fruit of his own deeds of the preceeding birth and entered Order under the teacher Śrīvarma. Then he remained in Kāyotsarga on mount Mahisagiri, when kites and crows ate up the wound on his back. He firmly endured the pains for a month, then died by Samādhi and was reborn as god Acyutendra with the life-span of twenty-two ocean-years. After the close of the period he dropped down from heaven, and was reborn as Sanatkumāra. The Parivrajaka became a Vahane god to that Acyutendra, wandered through different incarnations of the four conditions of Life in the universe and was reborn as a son, Baka, to the tāpasa Vaṣiṣṭha and his wife Ghūkā. Later he practised Tāpasa penance, died and was reborn as Sitayakṣa. All this our lord, king Candravega, heard from the revered teacher Sumāli and being pleased left for his place.

Thus, on ~~XX~~ Sanatkumāra's direction, the Vidyādhara damsel Kamalamati narrated to Mahendrasimha. By this time, Sanatkumāra woke up. Mahendrasimha reported him about the condition of his parents owing to his separation from them. With the permission of his father-in-law, the prince left the place and entered Hastināpura in great pomp and

prostrated before his parents who blessed him profusely. Later Sanatkumāra acquired the discus, became the universal monarch and enjoyed all pleasures.

One day in Saudharma-kalpa, Saudharmendra, surrounded by gods, was witnessing the Saudāmini dance when from Īśāna-kalpa arrived Saṅgamadeva. Consequently the splendour of all the gods in the hall faded, just as the planets and stars appear dim at the moon-rise. Being surprised at the phenomenon, the gods enquired of Saudharmendra about the reason of Saṅgamadeva's possessing that exceptional form and splendour. Saudharmendra related :

Formerly he was born as a son, Kṣīrakumāra, to the monarch Vimalavāhana and his queen Vimalamati ruling in the town Puṇḍarikīṇi in the country of Puṣkalāvati to the north of the river Sītā in Pūrva-Videha. He soon had disgust for worldly pleasures and wished to enter Order. But his mother forbade him from doing so. Hence he adopted vows of the lay disciple and practised an austerity called Ācāmlavardhamāna for twelve years and died by Samādhi as a fruit of which he possessed such form and splendour. Then the gods asked Saudharmendra whether there was any body else possessing that kind of form and splendour. He told that there was one of that kind in Hastināpura, viz, the universal monarch Sanatkumāra of the Kuru lineage.

Not believing in the words of Saudharmendra, two gods,



Vijaya and Vaijayanta, disguised as Brahmins and went to ascertain the form and splendour of monarch Sanatkumāra. They looked at him as he was about to go for bath after getting his body anointed and praised before him his exceptional form and splendour. After being told of their mission, the monarch suggested them both to wait and have a look at the form and splendour of his person duly dressed and adorned. Soon he had his bath, came out in his stately form, occupied his throne surrounded by thirty-six thousand vassals, Vidyādhara and Yaksas, and sent for the two gods. They had a look at the monarch, wondered^{and} remarked that the form, youth and splendour of men decreased every moment. The monarch asked them why they first praised his form and splendour and were deriding the same then. They told him, "We saw your youthful form and splendour etc.; but now we see the same a little decreased." Telling so they proved the same through^a demonstrative illustration : They got a bucket filled with water, dipped a chowry in it and swang it around. Showing the drops of water appearing on the bodies of persons gathered around, they asked the monarch to show the exact decrease of water in the bucket. The monarch could not show it. Then the two gods remarked, "Similarly you cannot note the gradual decrease of human youth, splendour etc." and returned to their abode.

Moved by the illustration and the remarks of the two gods, Sanatkumāra developed an aversion to wordly pleasures.

He got his eldest son, Vijayakumāra, crowned and entered Order under the teacher Vinayandhara. He observed the initiation-fast for three days and went on a begging round. A poor old woman offered him rice, beans, oil and goat's butter-milk (together). He ate the defective food with great relish but, later, suffered from seven hundred diseases which lasted for a hundred years. He practised severe penances that acquired for him several Rddhis (supernatural powers) and he made no remedy for the diseases.

One day, Saudharmendra praised before gods the high merits of the sage Sanatkumāra ~~ixix~~ who endured seven hundred diseases for a hundred years and practised severe penances without making any remedy for the diseases. Listening to this the same two gods disguised as physicians and approached the sage Sanatkumāra with a sincere promise to cure his diseases. The sage kept quiet. The next day, they approached him again in the same manner. At that time the sage rubbed a few drops of his spit fallen on his fore-arm as he spoke. The spot on his fore-arm, however, turned golden instantly. He told the amazing gods that medicines were not compatible to him; he would, however, accept their medicine if they were to cure his diseases of birth, old age, death etc. The two gods expressed their inability to do so remarking that the sage himself was capable of doing so; and they disclosed their identity. They, then, threw their medicines in an old well and returned to their abode. The water of that well

became a panacea later.

The sage Sanatkumāra forbore the seven hundred diseases for a hundred years, practised severe penances, adopted the vow of Saṁnyasana, accomplished the Ratnatraya, died and was reborn as Indra in Sanatkumāra-kalpa with the life-span of seven ocean-years.

May all other Ārādhakas bring to their mind the sage Sanatkumāra, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

5. STORY OF ANNĪKĀPUTRA

In Jambūdvīpa, in Bharata-kṣetra, in the country of Magadha, there was a town called Uttara-Madhurā in which ruled king Prajāpāla with his chief queen, Suprabhā. In the same town lived happily a merchant and caravan-leader, Dhana-datta, with his wife, Dhanasrī and son, Dhanadeva.

One day Dhanadeva, leading a big caravan with essential goods, went to Dakṣiṇa-Madhurā in which lived Tilaka-sreṣṭhi, a royal merchant, with his wife, Nandā. The couple had eight daughters - Padmāvatī, Sumatī, Guṇamatī etc. The youngest of them was Annikā. Tilakasreṣṭhi and his wife gave Annikā in marriage to Dhanadeva, noting him to be a proper match for her. Dhanadeva stayed there for a few days, sold his goods, purchased other ones and returned (together

with Annikā), to Uttara-Madhurā. In the meanwhile Annikā was pregnant and in due course of time gave birth to a son, who, named as Annikāputra, gradually grew into a young man.

Once a Jaina teacher, Damasūri, endowed with the supernatural knowledge Avadhi and leading a big party of monks came to Uttara-Madhurā and stayed in ~~the~~ an outside park. Annikāputra went there, paid homage to the teachers (and other monks), listened to his sermon and accepted the lay disciple's vows. Then, on knowing from the teacher that he had a very short life ahead, he entered Order under the same teacher. Learning all the scriptures and wandering alone, once, Annikāputra got into a ferry-boat with a view to crossing the river Gaṅgā and visiting holy places. But owing to sudden storm, the ferry-boat sank down. The sage, Annikāputra, with undeluded mind, stood in Kāyōtsarga, persevered in auspicious meditations destroyed all karmas and attained liberation.

May all other Ārādhakas bring to their mind the sage Annikāputra, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

6. STORY OF THE SAGE BHADRABĀHU

In Jambūdvīpa, in Bharatekṣetra, in the country of Puravardhana, there was a town called Kaundīnī in which ruled king Padmaratha with his queen Padmasrī. He had a learned high priest, Somasarma, to whom a son was born by his wife Somasrī; and as the birth of the son brought happiness and wealth to them, he was significantly named^{as} Bhadrabāhu.

Once Bhadrabāhu was playing with other boys placing fourteen balls one upon another, when the revered teacher Govardhana, the fourth after Vardhamāna in mastering the fourteen Pūrvas, came there wandering about with a view to paying homage to mount Ujjayanta, saw the boy in his play and remarked that he would be the knower of the fourteen Pūrvas after his own self. The revered one took the boy to his parents and told them that he would teach and make ~~up~~ the boy learned if they would entrust him to him. The parents consented. The teacher Govardhana taught Bhadrabāhu all the arts and sciences, when he acquired Right Faith and wished to embrace monkhood. But the teacher Govardhana disapproving his wish, asked him to go to his parents, please them with the display of his accomplishments and learning and get their permission to enter Order. Bhadrabāhu did accordingly, entered Order, mastered the twelve Aṅgas and fourteen Pūrvas and remained in Kāyotsarga, when people assembled and adored

him. By the time Bhadrabāhu was capable of heading the whole group of monks, the teacher Govardhana accomplished the Ratnatraya through Samādhimāna and attained the world of gods.

Then the teacher Bhadrabāhu, the last of the masters of the fourteen Pūrvas and fifth amongst the Śrutakevalis, endowed with a few Rddhis and heading a big party of monks, wandered about.

Meanwhile emperor Asoka, reigning in Pāṭalīputra in Magadha country, who had gone on a military expedition, sent a letter to his minister and others directing them to educate prince Kunāla by employing a teacher feeding^{him} with rice, ghee etc. The clerk, however, read the letter wrongly. Yet they, with awe, carried out the irrevocable order of the emperor by feeding the teacher accordingly and blinding the prince. The emperor returned and seeing the disaster sank into deep grief. At this juncture, a son was born to Candrānanā, wife of Kunāla. Asoka named the babe as Samprati Candragupta, coronated him and suggested Kunāla to ask whatever he desired for. Kunāla asked for the Kākinī jewel. Asoka told him that it could be available only to a monarch, and having disgust for the worldly pleasures, entered Order of the Jinas under the teacher Surrata, accomplished the Ratnatraya and ascended to heaven. As Samprati Candragupta reigned, teacher Samādhigupta, endowed with the supernatural knowledge Avadhi, came

over to Pātālīputra and lodged in the park outside the town. The king went there, paid homage to the sage and requested him to relate accounts of his former births. The sage commenced relating :

In the town Vaidīśa in Avanti country, there ruled king Jayavarma with his queen Dhārīni. In Parālākūṭa, a nearby village, lived a merchant with his wife Prthvisrī. In her womb, a soul with bad karmas embodied and consequently the merchant's wealth disappeared, the goods in his carts as well as the oxen yoked were robbed away and he, along with some other fellow merchants, was killed. At this juncture, Prthvisrī gave birth to a son who was named Nandimitra. Within three months Prthvisrī too died. The relatives brought up Nandimitra. They too later died. The inhabitants of the village thought that the birth of the child itself was the cause of all the loss and deaths in the village and drove him away. The orphan child moved from place to place, lived on begging and, thus, reached the age of sixteen.

On his way to a town, Nandimitra happened to meet a fisherman, by name Kāṣṭakūṭa, who, unloading his bundle of fuel-wood, rested in the park. Nandimitra, too, desirous of lying down, looked for a stone to serve him as a pillow, brought one, which could not be moved even by eight men, and rested there ~~lying~~ laying his head on it. Kāṣṭakūṭa saw his

extraordinary strength, knew all about him by enquiring and took him to his house. Both brought fuel-wood and sold in the town. Nandimitra brought ten men's load at a time. Kāṣṭhakūṭa asked his wife, Jayaghaṇṭā, not to feed Nandimitra fully nor give him oil at the time of bath. She followed her husband's instructions. But on a festive day, out of compassion for the orphan, she fed him fully. The next day while collecting fuel, Nandimitra requested Kāṣṭhakūṭa to buy for him some cheap garment for the one on his body was worn out. Both returned and Kāṣṭhakūṭa asked his wife whether she had fed Nandimitra fully. Jayaghaṇṭā replied that she had done so for it was a festive day. Kāṣṭhakūṭa thrashed and drove her away. Knowing this, Nandimitra left the house and lived independently and helped Jayaḡhaṇṭā from his earning.

One day Nandimitra, while returning from forest, saw the teacher Śivagupta proceeding to the town for his begging round to break his fort-nightly fast. He followed the sage when the king got proclaimed that none should stop the sage for he was to invite him for food. None stopped the sage who, therefore, entered the palace. The king and the queen came forward, adored the sage and washed his feet. Then the queen saw the bare-headed Nandimitra who had followed the sage, took him for his disciple and washed his feet too. Both were seated with honour and devotion and served with rich and variety of food. Then the sage Śivagupta blessed his hosts

with destruction of their karmas and returned to the monastery. Nandimitra followed him. He thought that he could get that kind of rich food and honour thereafter too if he became^a monk and requested the teacher to initiate him into Order. The teacher, noting Nandimitra to be worthy of liberation in the near future, initiated him. Nandimitra observed the fast of initiation.

The king and the queen of the town were happy to hear that the disciple who had accompanied the teacher Śivagupta entered Order and wished that he would break his fast at theirs. The next day, the king with his retinue in pomp went to the teacher and begged of him that he wished to acquire merit by inviting his disciple, on his begging round, for breaking his fast. The young monk, hearing the king's words, thought that if he could so early get the fruit of his penances, which could be seen in the king's respectful entreaty, he was likely to get better fruits for harder penances later, and hence, extended his fast to that day. When king Jayavarma approached him with all the devotion, he told him that he observed fast that day too. The king returned with disappointment. The next day, the queen arrived with the same purpose, but returned disappointed as the young monk, with the same view, extended his fast to the next day. It happened so even in the case of the merchant prince Arhaddāsa and the Crown prince on the following two days respectfully. Then on the seventh day, Nandimitra

approached the teacher Śivagupta^{requesting him} to give him the vow of abstention from food unto death. The teacher appreciated his courage and spiritual strength and told him that that was the last day of his life-span and administered the vow to him. He instructed Nandimitra to lie, in a corner of the room, on one side without any movement of his limbs until death. The teacher, then, worshipped the Ārāḍhanā and preached it, listening to which Nandimitra persevered himself under the vow of Saṁnyasana. On getting this news, the king, his retinue and other citizens came out, adored the young sage and listened to the preaching of the Ārāḍhanā. Amongst the attendants, the heretics adopted vows of the lay-disciple and the lay-disciples returned with their Right Faith strengthened.

After the sun-set Nandimitra accomplished the Ratnatraya by the rite of Prāyopagamana and was reborn as god Kanakadhvaja in the Saudharmākālpa. This god, then, knowing about his former existence through the supernatural knowledge Avadhī, desired to adore his former body which acquired for him the divine body and came down with numerous gods and goddesses in all pomp. Meanwhile all the inhabitants of the town, including the king, assembled in a procession and carried the body of the Kṣapaka in a car. Seeing this, god Kanakadhvaja danced with joy in front of the car. On being asked, he related to the assembled people the whole account,

displayed his divine glory, paid homage to the sage Śivagupta and returned to his abode.

King Jayavarma saw all this, had disgust for worldly pleasures, got his eldest son Śrīvarma crowned and accompanied by his queen, some princes and citizens entered Order under the teacher Śivagupta. All of them, later, died by Saṁnyasana and were reborn as gods. God Kanakadhvaja, after enjoying the divine life, descended and was reborn as your good self, viz., Samprati Candragupta." Emperor Samprati Candragupta listened to all this, as told by the teacher Samādhigupta, returned to his palace and lived on happily.

The teacher Bhadrabāhu, who had mastered the fourteen Pūrvas, wandering about with a big party of monks, came to Ujjeni and stayed in the park outside the town. Samprati Candragupta went to the park, paid homage to all the monks, attended the sermon and adopted vows of the lay disciple. Once, when the teacher Bhadrabāhu was on his begging round in the town, he entered a house wherein he found in cradle a small child that uttered, "Revered Sir, go away, go away". The teacher considered the child's words as divine and asked it about the period and learned that ^{it was} twelve years. Then the teacher called his disciples and told them that owing to draught there would be a ^mfamine in the country for twelve years and, hence, proposed to migrate to the South. The same night, the king saw sixteen strange dreams, approached the

teacher Bhadrabāhu, described to him all the dreams he had seen and requested him to interpret them. The teacher commenced interpreting the same :

"As you have seen the setting sun, hereafter there will be no knower of the fourteen Pūrvas and acquirer of the Avadhi knowledge in Bharatakṣetra. As you have ^{seen} the cracking down of a branch of the wish-yielding tree, hereafter, except today, mighty kings will not enter Order. As you have seen a descending aerial car ~~gx~~ again moving up, hereafter gods and Vidyādharaś will not come to this zone. As you have seen a snake with twelve hoods, there will be a terrific famine for twelve years hereafter. As you have seen a broken moon, grass will grow in the crop of the former good religion. As you have seen two elephants rushing ahead to kill one another and seen getting back, it won't rain to the needs of the subjects. As you have seen a worm used for catching fish, some sciences and the fourteen Pūrvas will be extinct and mere some ~~essence~~ of their teachings will remain. As you have seen the centre of a waterless lake, the Middle country (Madhyadesa) which had given birth to Tīrthakaras and Universal monarchs, will not prosper. As you have seen forest-fire emitting excessive smoke, hypocrites ^{vi} will prosper. As you have seen a monkey on the royal throne, men of low birth will be kings. As you have seen a dog eating rice-pudding in a golden plate, heretics will be honoured by the kings. As you have seen a monkey mounting an elephant, princes

will serve under men of low birth. As you have seen a lotus grown on a heap of rubbish, princes and wealthy people will abandon the path of the true religion and those of low birth and poor families will follow it. As you have seen the ocean trespassing its boundry, princes will go astray from good conduct. As you have seen a white ass yoked to the golden chariot, those who are on the road to liberation, will yield to passions and perish. As you have seen kings mounting white asses, those from good families will marry those of low birth." Teacher Bhadrabāhu also described at some length, the peculiarities of the Kali age. Samprati Candragupta listened to all this and noting that emperors would not enter Order from the next day, he got his eldest son Siṃhasena crowned and entered Order under the same teacher.

Bhadrabāhu, then, sent for all the monks in the Madhyadesa, explained them about the ensuing famine and the consequent breach of the monks' vows and proposed to migrate to the southern part. He, together with the sage Samprati Candragupta, led the party of eight thousand monks to the South. The teachers Rāmila, Sthūla and Sthūlabhadra, not accompanying the teacher Bhadrabāhu, leading their respective parties of monks, left for the country of Sindhu. As the teacher Bhadrabāhu, together with his party of monks, entered the country of Kalbappu, he was aware of the close of his life-span and sending all the monks with the teacher Viśākha as their leader to Dravila country, adopted the vow

of Saṁnyasana on a side of a hill in Kalbappu. The sage Candragupta, not following Viśākhācārya at the suggestion of the teacher Bhadrabāhu, stayed there only to serve his teacher.

When the teacher Bhadrabāhu was under the vow of Saṁnyasana, the sage Candragupta observed eight-days fast. On Bhadrabāhu's advice, Candragupta went on his begging tour in the forest. He was served with food by a deity and, thus, he continued his begging round every day. Bhadrabāhu practised the Avamodarya austerity, emaciated his body, died by Saṁnyasana and was reborn as god Amitakānta in Brahma-kalpe with the life-span of ten ocean-years.

The sage Candragupta stayed there for twelve years worshipping the shrine of Bhadrabāhu, practising penances and breaking fasts by eating food offered by the forest-deity. Then the monks, who had gone to Timula country under the leadership of Viśākhācārya, returned on learning that the famine in the Madhyadeśa had subsided. On the way, they stopped at Kalbappu to pay homage to the shrine of Bhadrabāhu. They found the sage Candragupta observing penances and living on the food offered by a forest-deity. They advised him, administering vows, not to accept food from deities thereafter, left the place and reached Madhyadeśa.

The teachers, Rāmila, Sthūla and Sthūlabhadra, who went to the country of Sindhu with their respective par-

-ties of monks, had to face a horrible famine there too. They had to beg food at night, keep it and eat during daytime. One night a pregnant lay woman, by name Velāsvāmini, was terrified at the sight of a naked monk on his begging round, and, consequently, miscarried. The laity assembled and requested the monks to ^{assume} ~~assume~~ 'half-clothing' until the famine was over, to collect alms by night and eat by day. The monks did so and when the famine in Madhyadesa subsided, they all came back there. Then the teacher Viśākha and others requested the teachers Rāmila, Sthūla and Sthūlabhadra to give up their 'half-clothing', resume nudity and atone for the breach of rule. Rāmila and Sthūla, together with their parties of monks, did accordingly. But Sthūlabhadra and his group of monks stuck up to 'half-clothing'. Hence, there appeared two divisions in the main sect : Jina-kalpa and Sthavira-kalpa.

The school of 'half-clothing', spread up to Valabhi, the capital of Suratha country ruled by king Vaprapāla who was a heretic. His queen Svāmini, was a lay disciple devoted to the monks of the school of 'half-clothing'. One day, when the king was at leisure with his queen on the terrace of his palace, he saw a group of monks of this school on their begging round and entering the palace. The king, then, remarked to the queen that the school of 'half-clothing' was not good for the monks of that school were neither dressed nor naked. He, on some other day, sent for those monks and suggested

them to give up their 'half-clothing', assume nudity and practise penance. Noting them to be unwilling to accept his suggestion, the king requested them to give up 'half-clothing' and wear round some (long) garment. The monks agreed to do so. Since then, the northerners in the kingdom of Vaprapāla wore round a (long) garment and covered their (upper part of) body with a piece of cloth (blanket ?). Thereafter flourished the 'Kambala School'. They were known as Śveta-pāṭas (weavers of white garment). In the south, king Sāmaliputra became the leader of the Śveta-bhikṣu Jāpuli-saṅgha which descended from the Śveta-pāṭas.

The sage Samprati Candragupta, on the Kalbappu hill, practised severe penances, died by Saṁnyasana and was reborn as god Śrīdhara in Brahma-kalpa with the life-span of ten ocean-years.

May all other Ārādhakas bring to their mind the sage Bhādrabāhu, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

7. STORY OF LALITAGHATE

In Jambūdvīpa, in Bharata-kṣetra, in the country of Vatsā, there was a town called Kausāmbi in which ruled king Haridhvaja with queen Vārūṇī and thirty-two sons by names Śrīvardhana, Vijayandhara, Vīrabāhu etc. These thirty-two princes and many others of the feudatory rulers, in all five hundred, looked alike and hence the group was called Lalita-ghatā.

All of these princes were heretics. Once they went for hunting to a side of the mountain called Śrīkānta, where the sage Abhayaghosa practised penances. For the sanctity of the sage's penances they got no prey. It happened so for seven days and on the eighth day, they saw from a distance the same sage, who was engrossed in his study of scriptures, and took him for some queer black antelope. Immediately princes Śrīvardhana etc. put arrows to their bows which, but instantly, were broken and all the princes dropped down. With surprise they all moved forward and saw that it was a sage and not an antelope. Impressed by the sanctity of the sage's penances, they had their sins calmed down and consequently they requested him to preach them the Law.

Sage Abhayaghosa, then, vividly explained them how committing great sins, like hunting etc., caused men to be reborn in hells and undergo untold sufferings, and how

committing smaller ones caused them to be reborn as lower beings. He also explained how meritorious deeds led them to the life of gods full of glory or to human life in good families of pious lay disciples etc. and then to monkhood and finally to liberation. He emphasised that non-killing itself was the true religion.

After listening to the sage's sermon all the princes repented for the way of life they had till then led, and put their hands to their swords with the intention of cutting off their respective heads and offering them at the sage's feet so that their sins might be washed off. The sage, reading their minds, prevented them from doing so and exposed their intention to them remarking that that kind of rash act would never serve the ^{ir} purpose. Then they requested him to initiate them into Order. The teacher welcomed their request telling them that they all had a short life of just twenty-one days ahead and that they all would die in water.

Prince Nandimitra, the youngest brother of Śrīvardhana, ~~displaying~~ displayed a smile of wonder at the last words of the teacher. Śrīvardhana requested the teacher to give them clues to the truth of his forecast. The teacher said : "On the way to your city, you will come across two serpents which will disappear as you cry out. Further, you will see a child with a stick coming to beat you and when you laugh, it will turn into a goblin and disappear. Still further,

the river will be in flood. Lastly, your mother will tell you that she had dreamt that you all thirty-two were swallowed by a demon."

All the princes saluted the revered teacher and returned home. All the four incidents occurred as per his words. However, they were perturbed by the teacher's words about their span of life. Meanwhile, the revered Vardhamāna's tīrtha came to Kausambi. All the princes came out, adored the great one and asked him about their span of life. He, too, told that it was just short and they were worthy of liberation which could be achieved through penances, just as gold could be had from the ore through severe treatment. Hearing this they entered Order and received instructions regarding death by Prāyopagamana.

Then they all abstained from four-fold food, saluted the sage and resorted to the vow of Prāyopagamana on the bank of the river Visālā. On the 15th day of the vow, owing to heavy rain, the river had flood which washed away all the five hundred monks to a deep pit of it. The monks calmly remained in water, persevered in auspicious meditations, accomplished the Ratnatraya, died and were reborn as gods in heavens.

May all other Ārādhakas bring to their mind the Lalitaghata, and forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

8. STORY OF THE SAGE DHARMAGHOṢA

In Jambūdvīpa, in Bharata-kṣetra, in the country of Kauśambi, in the town called Vārāṇasī there ruled king Kīrti-dhara with his queen Arati and Rati and sons Dharmaghōṣa and Dharmakīrti. All of them lived happily.

Once the sage Guṇottama, wandering about, came to Vārāṇasī, took up his abode in the outside park and remained in his austerities. The two princes, while returning from sports, saw the sage and requested him to preach the Law. The sage did so in brief explaining them about Right Faith, true piety etc., listening to which both Dharmaghōṣa and Dharmakīrti developed disgust for worldly pleasures. Being permitted by their parents, they both entered Order, studied all scriptures consisting of Prathamānuyoga, Carāṇanuyoga, Karāṇanuyoga and Dravyānuyoga, for twelve years and wandered about. Coming to Campānagara, they both observed fast for a month by the side of a lotus-lake nearby and, on the day of breaking the fast, moved to a settlement of cowherds on the bank of the river Gaṅgā for a begging round.

Meanwhile the people of that settlement had moved else where. Hence the sage Dharmakīrti moved on to some other settlement. The sage Dharmaghōṣa, however, being unable to move further, owing to extreme thirst and hunger, remained under a tree on the bank of the same river. Then goddess Gaṅgā, out of compassion, brought pure cold water in a golden pitcher and offered it to the sage promising him to bring food

immediately. But the sage did not accept the water. Hence the goddess repaired to Pūrva Videha, saw the Tīrthaṅkara Sīmandhara and requested him to tell her why the sage did not accept water offered by her. The revered one told the goddess that sages never accepted food and drink from gods and goddesses, who, however, could adore and serve them. Noting this, goddess Gaṅgā returned and caused cool breeze blow and cold water shower on the body of the sage who, consequently, had a soothing sensation. He, then, persevered in pure meditation destroyed the ghāti-karmas and became an omniscient. The gods of the four classes descended and adored him. Then destroying the aghāti-karmas, he attained liberation.

The younger sage, Dharmakīrti, who had moved to another settlement of cowherds, did not find anybody there. Thus afflicted with intense thirst and hunger and overcome by fatigue, he was almost nearing his inauspicious state of mind. The same goddess Gaṅgā saw him too, repaired again to the revered Sīmandhara and consulted regarding the condition of the sage. The revered one asked the goddess to convey the sage that he was worthy of liberation in the near future, i.e., in the third birth to come. The goddess did so. Consequently the sage's inauspicious state of mind changed into auspicious one; and he accomplished the Ratnatraya, died and was reborn as god Acyuta in the sixteenth kalpa.

May all other Ārādhakas bring to their mind the sage

Dharmaghosa, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

9. STORY OF THE SAGE SIRIDINNA

In Jambūdvīpa, in Bharata-kṣetra, in the country of Aṅga, there was a city called Campānagara in which ruled king Siṃharatha who was a lay disciple. In Magadha country, in the city called Sāketa, there ruled king Sumanta who also was a lay disciple. And in Maṅgalāvati country, in the town called Ilāpattana, there ruled king Jitasatru who, too, was a lay disciple. He had a queen, Ilāmahādevi and a wet-nurse, Vinayamati.

On the advent of the festival of Phālguna Nandīśvara, these three kings started observing the great festival of the Jinas in their respective capital cities. One day king Jitasatru was going out for the festival, when Vinayamati, who was extremely ugly and nauseating, was also ready to accompany him. But he advised her to stay at home and proceeded to the Sahasrakūṭa temple.

The wet-nurse, hating her own self, and not being able to participate in her son's observing the Great Festival, spent the eight days in worshipping the Jina and observing fast. The king came back and saw the nurse extremely

imatiated. On learning the cause, he was much pleased with her and exhorted her to ask for a boon. She requested the king to observe the Great Festival for eight more days. The king did so and Vinayamati repeated the fast for the period. On the 8th day of the fast, Śrīyādevatā, residing in the lake Padma on mount Himavanta, came to know about the nurse's pains and fatigue, came along with her retinue, honoured her with great pomp and went back.

Struck by the glory of Śrīyādevatā, the nurse died with a nidāna and was reborn as Śrīyādevatā in the same lake. Then once she came to Ilāpatṭana and told all the citizens, in their dream, to erect a temple for her, set an image of her and be worshipping it so that she would grant them the desired object. The citizens did accordingly. The queen, who had no progeny, devoted herself to the new deity for twelve years. Noting this, the deity repaired to Tīrthakara Svayamprabha in Pūrva Videha and consulted him as to whether the queen could have any issue. He told her that soon a god would descend from heaven and be born as a son to the queen. Śrīyādevatā came back and conveyed the same matter to the queen in dream. The queen was very happy and after some days, she conceived and in due course of time gave birth to a son who was significantly named as Sridinṇa.

Siridinṇa gradually grew up into a young prince with all the accomplishments. Once he was invited to the Svayam-

-vara of princess Sumati, daughter of king Sumanta of Sāketa-pura. Sumati garlanded Siridinna. The wedding too was celebrated. After a short stay at the father-in-law's, Siridinna, together with Sumati, started for his place. King Sumanta sent his daughter with numerous presents including a speaking parrot. The pair came to Ilāpattana and lived happily.

Once, both of them were playing chess with the parrot as a witness (an umpire) by their side. Siridinna soon found that the parrot was partial to the queen in recording the respective scores in the game, and in rage, twisted its neck to death. The parrot died and was reborn as a Vyantara god in the park outside the city.

Once, king Siridinna and his queen were at leisure on the top story of their palace, when they saw a cloud of the shape of the Sahasrakūṭa temple, which vanished before the king could sketch it on a board. Consequently the king had disgust for worldly life, entered Order at the hands of sage Varadharma, studied scriptures for twelve years and wandering about alone once came over to Ilāpattana and stood ~~at the~~ in Kāyōtsarga at night in the outside park.

Then the Vyantara god, the former parrot killed by Siridinna, saw him and out of wrath caused terrible cold & wind blow and heavy rains shower ~~over~~ over him. The sage forbore all that calmly, persevered in pure meditation, destroyed the eight karmas and, thus, attained liberation.

other

May all ^{other} Ārādhakes bring to their mind the sage
 Siridīna, ~~and~~ forbear the various hardships and afflictions,
 accomplish the Ratnatraya and attain heavenly happiness or
 eternal bliss.

10. STORY OF THE SAGE VRSABHASENA

In Jambūdvīpa, in Bharatakṣetra, in the country of
 Avanti, there was a town called Ujjeni in which ruled king
 Pradyota with his queen Jyotirmālā.

One day, the king, mounting an elephant, went to
 the forest to catch a wild elephant when his elephant, shaken
 by rut, ran astray. The king saved himself by holding a
 branch of a tree above. Then walking out of the forest, he
 reached a village called Kheda and rested by the side of a
 well nearby. Meanwhile Jinadattā, the beautiful daughter
 of Jinavādika, the headman of the village, and Jinamati,
 his wife, came there to fetch water. The thirsty king re-
 quested her to pour water for him. She, enamoured of the
 king's attractive personality, pulled water from the well
 and poured it for the king. The king while drinking it
 (from the cavity of his hands) found the stream of water
 becoming thinner and thinner from above, looked up at her
 charming face and smiled. He requested her to pour water
 without making fun. She did so, returned home and requested

her father to invite the good man home. He did so and fed the stranger sumptuously.

In the meanwhile, the royal retinue, following the king's foot-marks came over there and saluted him. Soon the village-headman came to know that his stranger-guest was but a king and, then, did him great honour. The king, afterwards, asked for the hand of his kind host's daughter, got it, married her, made her his principal queen, gave her a nice palace and lived with her in great attachment to the exclusion of other queens.

Once a wild elephant in rut, accompanying the royal elephants and entering into the lake, caused panic in the town. Informed of this, the king hurriedly went out to get the animal tied without noticing Jinadattā who too had prepared herself to accompany him. She resented her being ignored that way by the king. The other queens watched all this, expressed their joy and had their hope for the king's love for them thereafter. Jinadattā noted all this, left the palace and stayed in another one.

The king, getting the elephant tied, returned and not seeing Jinadattā, enquired where she was. He was told that being hurt by her being ignored that way, she took the vow of celibacy and stayed away in some other mansion. The king, in rage, ordered his men to abandon her in the cemetery. They did so. Then Jinadattā, who was in the ninth month of

her pregnancy, gave birth to a son.

The same night, the king saw in dream a white bull and it was interpreted by the experts that the king had a son born. Then the king ordered his men to inquire which of the queens gave birth. All the queens, from whom the king was away since the arrival of Jinadattā, resented the inquiry. The king's men, at last, went to the cemetery, found the chief queen with her newly born son and reported the matter to their lord. The king, with joy, had Jinadattā and her babe brought back, significantly named the new-born as Vṛṣabhasena and lived with them happily.

When Vṛṣabhasena was of eight years old, the king, with the intention of entering Order, expressed before him that he would be crowned. The prince firmly told his father that he would rather welcome the crown of liberation than that of royalty. No words of advice from the king could change the prince's mind. At last, the king crowned prince Vasupāla, born of queen Jyotirmālā, and, then, both father and son entered Order under the teacher Gunadhara and studied scriptures for twelve years.

One day, Vṛṣabhasena wandering about came to Kausāmbi and resorted to Ātāpanasthirayoga (an austerity) for four months, practised it on mount Udayāvata standing on a rock during day-time. People of the town came over there and adored the sage.

Once, when the sage had gone for his begging round, a (Buddhist) lay-disciple named Buddhaja, out of jealousy, heated the rock red-hot with log-fire and went away. The sage returned, saw the red-hot rock, noted the close of his life-period and stood in Kāyotsarga on the Yoga-pīṭha. He forbore the heat of the sun from above, that of the red-hot rock below and that of the log-fire by the sides - all at a time and remained there calmly as if he was in water. He persevered in pure meditation, destroyed all the karmas and attained liberation. King Pradyota, too, accomplished the Ratnatraya and was reborn in heaven.

May all other Ārādhakas bring to their mind Vṛeabhasena, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

11. STORY OF THE SAGE KĀRTIKA

In Jambūdvīpa, in Bharatakṣetre, in the country of Lāla, there was a town called Kṛttikāpura in which ruled king Agnirāja with his queen Vīramati and six daughters by names Bandhumati, Śivasenā, Śrīmati, Svayamprabhā, Lakṣmī-mati and Kṛttikā. Once, while observing the festival of Phālguna Nandīśvara, these princesses brought Siddhaseṣa (the remains of flowers, raw rice and other offerings) from

the temple of the Jina and offered to their parents, when the king fell in love with Kṛttikā, the youngest of them.

Then he called his vassals, ministers, preceptors and queen Vīramati and asked them separately, "whom does the best thing, produced in the districts under his command, belong to ?" They replied that it belonged to the ruler himself. When he asked the same question to the preceptors (the Jaina monks), they, in turn, requested him to specify the best thing he meant. The king was enraged by the liberty taken by the monks and hence he drove them away from his capital. Then getting the consent of all others to claim the best thing produced in his kingdom, asked queen Vīramati for the hand of Kṛttikā and married her. The same day, the queen adopted the vow of celibacy.

In due course of time, Kṛttikā gave birth to a son who was named as Kārtika and, later, to a daughter who was named as Vīrasrī. On attaining youth, Vīrasrī was married to king Krauñca of Kogali. One day prince Kārtika, at the age of sixteen, accompanied by other princes, went for sports to the park. There all others received from their grand-fathers (mothers' fathers) clothes, food, eatables etc., but Kārtika received none. After sports in the park, he returned home and asked his mother whether she had father living. She, with a sigh of grief, told him that his father himself happened to be her father. Hearing that the prince had disgust for

worldly life, entered Order under the teacher Śrīdhara, studied scriptures for twelve years and wandering about alone came to mount Kiskindhā and stood in Kāyotsarga. At night there was a heavy down-pour which washed the dirt of his body and carried into a pool called Pāsāṇa, the water of which became a panacea. The pool, later, acquired the fame of holy resort in the South.

One day, the sage Kārtika wandering about came to Kogali. In the course of his begging round, he entered the king's palace. Vīrasrī, with the head of her relaxing husband on her thigh, casually saw her brother-monk and supporting the king's head on a pillow, came down to adore and offer food to him. By that time, the monk was returning and could not, as a rule, stop there even at the repeated requests of the queen at his feet. In the meanwhile, the king awoke and learned that the queen was at the palace-gate endeavouring to stop and serve the monk. The king, in rage, came down and struck the monk with a missile and dragged back the queen by her hair.

The sage, Kārtika, forbore the severe pains, bled heavily and pined for Samādhi. His grand-mother, queen Vīramati, who, after death, was reborn as a Vyantara god, came to know all about this and rushed to the sage with a promise of help to him and punishment to the culprit. The sage just requested the god to take him to a cool place.

The god, assuming the form of a peacock did so. The sage, then, died with auspicious state of mind and was reborn as god Ahamindra in the Sarvārthasiddhi heaven.

Vīrasrī, the sister of the sage, was overcome by extreme grief leading to utter silence and dullness. The king, worried over the queen's condition, announced a reward for him who would redress her grief and bring her to normalcy. Some men^{came} and acted as babblers^b wearing masks before the queen and tried to entertain her, but with no success. Once a man, disguised as a monk, came before the queen, whom the king pointed to him telling her that she was her brother. Consequently the queen smiled and, thus, arose from her deep grief. The man was rewarded. Since then, the festival of Bādubbe was observed and it was marked with babblers' plays. The place of Kārtika's death, ~~whathar~~ where Vīrasrī constructed a temple, came to be known as Svāmi-tīrtha. And the town Kṛttikāpure, where king Agnirāja wedded his own daughter, came to be known as Bogaṅkārohana.

May all other Ārādhikas bring to their mind the sage Kārtika, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.



12. STORY OF THE SAGE ABHAYAGHOSA

In Jambūdvīpa, in Bharata-kṣetra, in the country of Magadha, there was a town called Kākandī in which ruled king Abhayaghoṣa with his chief queen Abhayamati.

One day, both of them were strolling about observing natural beauty outside the town, when there came a fisherman with a living tortoise with its legs tied and hanging down from his neck. The king saw this and to display his skill, as it were, to the people round about, threw his discus which cut off the four legs of the tortoise. The fisherman, with his life saved, took home the tortoise still alive. It died the same night and, then, was reborn as a son, Candavega, to the same king and queen.

One day, when the king and the queen were at happy leisure on the terrace of the top story of their palace, there occurred moon-eclipse. Seeing it the king had disgust for the transient nature of life, got prince Candavega coronated and embraced monk-hood at the hands of the teacher Nandana. Under him he studied scriptures for twelve years and, then, wandering about alone came over to Kākandī and remained in Vīrāsana in a park.

At this time, king Candavega, the soul of the former tortoise, from the top-story of his palace, threw his discus just for trial. It straightway cut off the legs and hands of

the sage Abhayaghosa who abstained from four-fold food, endured the pains, accomplished the Ratnatraya, died and was reborn as Indra with the life-span of twenty ocean-years.

May all other Ārādhakas bring to their mind the sage Abhayaghosa, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

13. STORY OF THE SAGE VIDYUCCORA

In Jambūdvīpa, in Bharata-kṣetra, in the country of Videha, there was a city called Mithilā in which ruled king Vāmaratha of the lineage of king Padmaratha. Yamadanda was his city-guard. In the same city lived a thief by name Vidyuccora who was well versed in the various branches of the science of thievery. He used to steal money and gold by night, hide them in a cave outside the city, close its passage with a big stone, return to the city by day by turning himself into a leper by magic-ointment and move on begging from door to door. When night set in, he used to assume his natural form, dress well, visit prostitutes and steal money and gold from the houses of wealthy citizens. Once he, by rendering himself invisible by magic-ointment, stole a necklace, Sarvarujāpahāra, from the sleeping chamber of king

Vāmaratha who inherited it from king Padmaratha who had received it from Acyutendra.

Noting the sudden disappearance of the precious necklace, the king sent for the city-guard in the morning and said, "You were inactive all these days when money and gold of the citizens were being stolen. Now the necklace, the very treasure of our race, has been stolen. Hence, find out the thief; otherwise the punishment prescribed for such theft will be given to you only." Accepting the king's words and being granted, on request, seven days time for the task, Yamadanda carried on intensive search for the thief in the city as well as in the surrounding area for six days, but with no success. On the seventh day, however, he saw a leper coming out from a ruined temple and crossing a brook by magic and ascertained him to be ^{the} thief. He arrested him and brought him to the king.

The leper appealed to the king that he was just a beggar and not a thief, and that the city-guard being unable to find out the real thief had caught and brought him there. The city-guard, then, smeared an anti-dotai ointment to the eyes of the leper who, instantly, was turned into his natural self. He, then, corroborated the fact by smearing a magic-ointment to the eyes of the queens and courtezans, who were turned into lepers, and then, by administering an anti-dotai ointment to them who immediately regained their natural forms. Witnessing all this, the king ordered the city-guard to punish the culprit.

Yamadanda took the thief to his house and, at the cold night of the month of Māgha, administered him thirty-two punishments. The thief survived enduring them all and cried out that he was not at all a thief and that he was being punished by force. Yamadanda, then, believed that he was not a thief, took him to the king and reported accordingly. The king, noting Yamadanda's inefficiency, ordered to hang him to death. The king's men took him to the stake. The leper followed them and when Yamadanda was about to be hanged, he assumed his natural form (of Vidyuccora) and prevented the king's men from executing their master's order telling them that in principle he was hanged to death. He, then, asked Yamadanda, "Do you remember that I had sworn, when we were pupils, that I would get you hanged for no crime?" Yamadanda replied, "Yes, your majesty, you won, I lost and am dead."

The executioners and the lookers-on heard this strange conversation and were surprised. Vidyuccora requested the guards to take Yamadanda to the king for he had to discuss something there. The guards did accordingly and reported the king all that had previously happened. Vidyuccora disclosed to the king that Yamadanda was innocent and he himself was the thief that stole the citizens' property and the royal necklace and hid them in a cave outside the city. He also told that except the five thousand dīnāras that were spent for his prostitute, the entire wealth was intact in the cave. Then

he restored it to the respective owners including the king. Afterwards the king asked Vidyuccora how he could endure the thirty-two punishments given by Yamadanda.

Vidyuccora told : "Once in my child-hood I attended the sermon of the teacher Sivagupta who preached at length that people of bad character, hunters, eaters of honey and flesh etc. would be reborn in hells and would undergo horrible sufferings like one's being hammered, cut through with saws etc; and that those under the laymen's and monk's vows would attain liberation. Listening to that, I adopted the twelve-fold lay disciple's vow and, now, considering the pains inflicted by the thirty-two punishments as lighter than even a hundred-thousandth part of the agonies found in hells, I endured them all". The king, being pleased, suggested him to ask for his heart's desire. Vidyuccora begged of the king to forgive and release his friend Yamadanda. The king wished to know how Yamadanda was his friend and how, he, being a lay disciple, had taken to stealing.

Vidyuccora related the whole account : "In the country of Abhira, on the bank of Varnā, there is a town called Venātata in which ruled king Jitasatru with his queen Vijayamati. I am their son, Vidyuccora. In the same place lived a city-guard, Yamapāsa with his wife, Nijagunadevatā. He is their son, Yamadanda. As children we learned the various arts and sciences under a teacher by name Siddhārtha who was a

pious layman. This Yamadanda, being the son of city-guard studied Surakha, the science of catching thief and I Karapata, the science of thievery.

One day, as we both played the game of thief-and-ball, he, with the knowledge of the magic of invisibility, could not be found. Being tired I said, "When you will be the city-guard, I will steal and get you hanged." He responded, "When you steal under my guard, I will find you out and punish." Thus we were apbraiding one another. Later my father got me crowned and entered Order under the teacher Śrutasāgara. His father, too, chose him as his successor and entered Order. One day he thought that it was not good to be a city-guard under the king who was well versed in the science of thievery, left that country and accepted your service. After a long search I learned this fact through my spies, entrusted my kingdom to my minister Puruṣottama and chief of the staff, Vajresena, secretly came over here and committed a series of theft. This is why I took to stealing and this is how Yamadanda is my friend. Moreover, your necklace of divine grace came to my hand for I possess Right Faith."

Then the king narrated how he got that necklace : King Padmaratha of our lineage, once, was going to pay homage to the revered ~~Vasupūjya~~ Vāsupūjya Tīrthakara. On the way Acyutendra, through Viśvānulomacara, a Vāhanadeva, tried to send him back for he had entered Order the same day and decided

not to take food unless and until he paid homage to the great teacher. All the hardships imposed by the Vāhanadeva could not ~~be~~ send king Padmaratha back. Hence Acyutendra was pleased with his determined devotion and offered him his own Sarvarujāpahāra.

Meanwhile, Puruṣattama and Vajrasena sent a letter to Vidyuccora requesting him to return immediately. Vidyuccora¹ read the letter before king Vāmarath, who, then, ascertained the identity of Vidyuccora and told him that he was his sister's son. He also expressed his desire to give in marriage to king Vidyuccora his eight daughters by names Śrīmatī, Vasumatī, Guṇamatī, Sulocanā, Suprabhā, Sukāntā, Susīlā and Manoharī. But king Vidyuccora rejected the offer by disclosing that he had been earlier engaged to Muktisrī (goddess Liberation). Then accompanied by Yamadaṇḍa, he returned to Venātata. The next day he summoned his vassals, ministers etc., and expressed his desire to enter Order. All requested him not to follow that path at that young age. But the king explained them, with several quotations from ancient seers, the transient nature of all the phases of human existence and the impurity of human body, and getting his eldest son Vidyudaṇḍa crowned, entered Order under the teacher Guṇadhara. At the same time several members of the royal family followed king Vidyuccora.

Vidyuccora studied scriptures for twelve years,

practised severe penances and wandering about with five hundred pupils, came over to Tāmrālipti in the country of Khālīmāṇḍala. In that town there was a deity called Varāṅgāyī whose fair was held at that time. The deity learnt the arrival of the monks from a distance, approached them and told that they should not enter the city till the fair was over. But led by his pupils' words, the sage Vidyuccora entered the town and stood in Kāyotsarga at night. The deity, in wrath, created mosquitoes and flies, as big as pigeons, which ate the sage's body for the whole night. He calmly endured the pains, persevered in pure meditation, destroyed all the karmas and attained liberation.

May all other Ārādhakas bring to their mind the sage Vidyuccora, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

14. STORY OF THE SAGE GURUDATTA

In Jambūdvīpa, in Bharataksētra, in the country of Kuṇḍāla, there was a town called Sāvastī in which ruled king Uparicara with five hundred queens - Padmāvatī, Amitaprabhā, Suprabhā, Prabhāvatī and others and five hundred sons, respectively Anantavīrya, Vajrapāṇi, Vajrabāhu, Vajradhara and others. Once, during spring season, the king together with his queens and princes, sported in his pleasure-park called

Manohara and was enjoying together with his four (favourite) queens bathing sports in the gem-paved well called Sudarsana situated in the same park.

Meanwhile, a Vidyādhara king, Vajradāda of the town Alakāpura in the northern range of mount Vijayārdha and his queen Madanavegā, while taking a pleasure-flight in their aerial car, saw king Uparicara in bathing sports with his queens and surrounded by his retinue in great pomp and glory. Madanavegā remarked, "We, who are like mere crows flying in the sky, never know such a glory. It is king Uparicara alone who lives the real life." Hearing these words, Vajradāda developed in heart anger and jealousy, went home, left his queen there, returned, created by spell a big stone and completely closed the passage of the well. Consequently the four queens, who possessed Right Faith, abstained from four-fold food, recited Pañcanamaskāra, accomplished the Ratnatraya died and were reborn as Sāmānika gods, Kānta, Sukānta, Nanda and Sunanda, in heaven with the life-span of one ocean-years. King Uparicara, being a heretic, died with deluded mind and was reborn as a large snake in a cave in his park, Manohara.

The next day, the eldest prince Anantavīrya was coronated. On the third day, there arrived with five hundred monks, the teacher Sāvasvata, endowed with the supernatural knowledge Avadhi, in the Manohara park. Anantavīrya went there, paid homage to all the monks, listened to the sermon

by the teacher Sārasvata and, then, requested him to tell about the cause of the death of the king and his four queens. The teacher gave an account of what had happened the other day and added that the four Sāmānika gods, the former queens, would come there soon to instruct the snake, the former king, and the princes. Anantavīrya enquired whether the snake would adopt the Law (dharma). The teacher told that the snake would adopt the Law provided he himself would explain it. Then Anantavīrya, together with other princes, went to the door of the cave and addressing the snake, the former king, preached the Law. The snake, then, remembered his previous birth, came close to the door of the cave and listened. By this time, the four Sāmānika gods arrived there, instructed the snake and the princes, displayed their divine glory achieved through the grace of the Jaina Faith and went back. The teacher Sārasvata, knowing that the snake was happy for his former queens had become gods, came there with other sages and preached the Law at length by explaining the futile nature of worldly existence etc. He, then, administered to the snake the layman's vow and told it that it had a short span of life ahead. --

Listening to the same the snake adopted the vow of Saṁnyasane. On the teacher's suggestion, Anantavīrya got a pendal erected for the snake under vow and an image of Jina set for worship. Festivals were observed three times a day. The teacher Sārasvata worshipped the Ārādhanā and preached it for a fortnight. The snake listened to it patiently and in due course of time

died with a thought of anger that he was killed by the wretched Vajradāda for no reason and was reborn as Nāgendra god in the region of the Bhavanavāsi gods with the life-span of a hundred Palitopama.

Anantavīrya listening to the preaching of the Arādhana, considering the divine birth of his mothers¹ owing to their piety and seeing his father's existence as a snake owing to his deluded mind, developed an aversion to worldly life and coronating his eldest son, Subāhu, entered Order under the teacher Sārasvata, practised severe penances on mount Sammeda, destroyed the karmas and attained eternal bliss.

Once Dharanīndra (Nāgendra god) had gone to mount Mandara to pay homage to the shrines of the Jinas, saw Vajradāda who had come there with his queen to acquire rare spells and knew through his supernatural knowledge that he was his enemy. He, then, destroyed the spells of his enemy, picked him up together with his wife, threw them down to the bottom of the ocean and killed them. Vajradāda was reborn as a denizen in the hell called Khalakhala. Undergoing untold agonies there, he died and was reborn as a tiger on mount Nīlagiri. Dharanīndra, at the close of his life-span, was reborn as Gurudatta to king Vijayadatta and queen Vijayamati of Hastināpura in the country called Kurujāṅgana.

Gurudatta was³⁰ named because he was born on the forecast of a sage called Guru. By the age of seven, Gurudatta

accomplished the sixty-four arts and seventy-^{two} sciences. The next year, king Vijayadatta got him coronated and embraced monk-hood under the teacher Sudharma. Gurudatta reigned the earth gloriously.

One day king Gurudatta heard a grievance from his subjects that a tiger on mount Nīlagiri had caused a panic in round about the country. Moved by ^{his} ~~the~~ former enmity, he led an expedition against the tiger in its cave from which it did not move out. The king got it burnt to death in the cave itself and returned. The tiger died and was reborn as Halamukha, a son, to a Brahmin named Salidābharan̄ga and his wife Katuki, in tthe village Pallikheda near mount Dronimanta in Surāstra country.

Later, Gurudatta several times asked for himself (in marriage) the hand of the beautiful princess Abhayamati, daughter of king Dhātrivāhana by his queen Śrīmati, ruling in the city Campānagara in Aṅga country. Dhātrivāhana, however, did not respond.

One day king Dhātrivāhana called his carpenters, Viśvakarma and Viśvamati, and ordered them to complete five hundred chariots each within six months. Viśvamati completed his quota of work, but Viśvakarma submitted to his master mere a single wheel of chariot. The king, in rage, ordered him to be put to death. Viśvakarma left the wheel before the king, escaped and became a servant to king Gurudatta. The wheel,

then, moved round in the sky for fifteen days, seeing which king Dhātrivāhana had a search for Viśvakarma. On learning his whereabouts, Dhātrivāhana sent his men to king Gurudatta with the following words : "Send back my carpenter together with presents." Gurudatta, enraged at the words of an ordinary ruler, reacted through the some messengers : "Tell your master to send Abhayamati together with worthy presents. Otherwise I will have her together with his head. See, I will follow you now only." King Gurudatta marched on Dhātrivāhana and besieged his capital. Dhātrivāhana's army also moved out. In the course of the fierce battle, a fore-arm of Mahendradatta, a vassal of Gurudatta, was cut off. A kite picked it up and left it down on the terrace of the mansion of Abhayamati. She asked her wet-nurse whose fore-arm it was and how it was cut off. The nurse told her that it was she (Abhayamati) for whose sake many princes with fore-arms of that kind were being killed. She also related the princess in details the cause of the battle.

Abhayamati, then, sent^a message to her father through the same nurse : "I may be married to Gurudatta alone. Otherwise I will enter Order." Hearing these words, Dhātrivāhana conveyed his willingness to marry Abhayamati to king Gurudatta. The battle ended. The wedding was celebrated on an auspicious day. Dhātrivāhana sent with Gurudatta Abhayamati together with numerous valuable presents.

In due course of time Abhayamati gave birth to a son, Suvarṇabhadrā (Śrīdatta). One day, emperor Gurudatta went to the teacher Amṛtāśrava who stayed, with five hundred monks, on mount Dharanībhūṣaṇa near Hastināpura, paid homage and enquired about his former births. The teacher related accounts of his past four births, namely of king Uparicara, the snake, Dharanīndra and Gurudatta, listening to which he had an aversion to worldly life.

At the same time, Abhayamati desired to know all about her former births. The teacher related : "In the last birth, you were Gomati, wife of a wood-cutter, Garudavega by name, in Campānagara. Once you attended the sermon of the teacher Samādhigupta and adopted vows of the lay disciple. One day, your husband brought some living birds, kept them at home and went out for hunting again. With compassion for the innocent birds, you let all of them out. After returning, your husband noted your act and drove you away. For some days you stayed with a relative. One day you saw the glory of the king and the queen of the town and wished to be born to them. After some days, you died and your soul was conceived in the womb of queen Śrīmatī, who, later, had a pregnancy longing that she should be compassionate to all the living beings. The king fulfilled it by getting proclaimed that no being should be killed in his kingdom. Hence after birth, you were named as Abhayamati." Listening to this, Abhayamati also had disgust for worldly life. The king and the queen got Śrīdatta

crowned and entered Order under the teacher Amṛtāsreva and the nun Suvratā. Abhayamati studied scriptural works like the Ācāra, Ārāḍhanā etc., practised penances, died by Sannyāsa and was reborn as god Amitakānta. Gurudatta studied scriptures for twelve years and wandering about alone, came to the village Pallikheda, where the Brahmin Halāmukha lived, and stood in Kāyotsarga at night in a field nearby. At night it rained heavily and after sunrise, the sage remained in Kāyotsarga in the sun for he could not move away as the field was wet and, hence, impure on all sides.

Meanwhile Halāmukha came to plough the eastern part of his (the same) field and finding it muddy went to plough the western part requesting the sage there to redirect his wife, who would bring his food, to the western side. The sage in Kāyotsarga said neither yes nor no. Halāmukha's wife came with food and enquired the sage about her husband. The sage maintained his silence. The woman waited and waited and not seeing her husband returned home. Halāmukha finished his ploughing and being hungry, waited for his wife who did not turn up. He came home and thrashed her for her negligence. She told the fact knowing which he was enraged at the monk. The rage took a severe form owing to his enmity of the previous birth and he swore that he would not take food until he would burn the monk (to death) who had made him burn with hunger. He took 'thickly twisted hay', oil and fire, went to the monk and burnt him to death. The sage Gurudatta, thinking Halāmukha

to be his benefactor, practised perfect forbearance, persevered in pure meditation, destroyed the four ghāti-karmas and became Munda-kevali. The gods, by this time, prepared Samavasāraṇa, when all gathered and attended his sermon. Halamukha also attended it, repented for his rash act and begging to be forgiven entered Order under Gurudatta Kevali, who, then, destroyed the four aghāti-karmas and attained liberation.

Then the sage Halamukha, wandering alone, came to Koṅkana country and as he was on his way to some town, the sun set down. Hence, he stayed on a heap of wood set for burning. The wood-cutter, in the dark night, came there, set fire to the heap and went away. Soon the sage Halamukha was consumed by fire. He died with auspicious state of mind and was reborn as god Acyutendra with the life-span of twenty-two ocean-years.

The next morning, the wood-cutter Tuṅgabhadra went to see the piece of ground on which the wood was burnt and found the sage burnt to death. Repenting for his act, he entered ~~XXXX~~ into the same fire, died and was reborn as a Vyantara god. At the close of the god's life-span, he was reborn as a fierce white elephant on mount Vindhya and harpased and killed the passers-by. Acyutendra, the former sage Halamukha, knew through his supernatural knowledge, about the wicked elephant, came over there, preached it the Law and administered to it vows of the lay disciple. The elephant, then, practised Saṁyama and other austerities. One day when there was forest-fire, a burnt rabbit rushed under its legs,

seeing which it died with compassion for the poor being and was reborn as a Sāmānika god. Later, his soul descended from there and was conceived in the womb of Dhanasrī, one of the eight queens of king Śrenika who ruled in Rājagṛha in the country of Magadhā. Later the queen had pregnancy longing that she, mounting an elephant accompanied by an army, should go to the forest while it rained and pluck banyan fruits and that she should see a white wild elephant at dawn. The king was worried over fulfilling the queen's longing for it was not rainy season then. He sent for prince Abhayakumāra and expressed before him his worries. The prince consoled his father with a promise to find out some way to solve the problem and went away.

Once Kanakacitrā, a Vidyādhara girl, daughter of a Vidyādhara king Manogati and queen Kanakamālā of Gaganatilaka in the southern range of mount Vijayārdha, was trying to acquire spells in a forest. Cintāgati, a Vidyādhara youth, saw her and being attracted by her beauty, started forcing her to marry him. Her father came to know this through Avalokini spell, went there, destroyed the youth's spells and caused him to be a wanderer on the earth for twelve years. Cintāgati came to Rājagṛha and stayed there with a prostitute named Kāmalatā. When the specified period was over, he, with a view to going back to his place, was trying to regain his spells in the cemetery at night, when Abhayakumāra, on his mission, saw him going up in the sky and dropping down. On enquiry, the Vidyā-

-dhara narrated his former account to the prince and added that he could not reacquire his spells and hence he was going up and dropping down like that. Abhayakumāra, who was well versed in the science of incantations of spells, helped Cintāgati recite the incantations in the correct way. Cintāgati did so, reacquired his spells and expressed his desire to do any work for Abhayakumāra, his obligator. The prince requested him to fulfill his mother's pregnancy-longings. The Vidyādhara youth did so by turning, by spells, the summer into rainy season and returned to the region of the Vidyādharaś.

In due course of time, Dhañṣerī^a gave birth to a son who was named Gajakumāra. One day king Śrenika, together with his family-members and retinue, attended the Samvāsaraṇa of the revered Vardhamāna on mount Vipulagiri near Rājagrha and listened to his sermon. Afterwards Gajakumāra requested the teacher to relate accounts of his former births. The teacher related accounts of Gajakumāra's five births, viz., of Tuṅga-bhadra, the Vyantara god, the white elephant, the Sāmānika god and Gajakumāra. Listening to ^{the} same, Gajakumāra had disgust for worldly pleasures, entered Order, wandered about alone and practised an austerity called Ekasthirayoga on a ~~bank~~ rock on the hill to the west of Dantapura in the country of Kalinga. One day, when king Narasiṃha of that town was at leisure with his queen Vasumati, son Narapālā and minister Buddhādāsa on the terrace of the top story of his palace, he saw the sage Gajakumāra and asked his minister why the monk was heating

himself on the hill in summer. The minister, who was a crook, told that the sage suffered from paralysis. The king asked what remedy could be done. The minister proposed that the rock under the feet of the sage could be heated. The king ordered him to do so. When the sage went away for his begging round, Buddhadāsa heated the rock red hot. A deity told the sage that his going on the begging round was in vain for his span of life had come to close. The sage returned, saw the red hot rock, assumed himself of the close of his life, climbed it, practised forbearance, persevered in pure meditation, destroyed the karmas and attained liberation.

Meanwhile, gods of the four classes descended, worshipped the body of the sage, reproved Buddhadāsa for his vile act and returned. Buddhadāsa saw that, repented and adopted vows of the lay disciple. King Narasiṃha also repented, got prince Narapāla crowned, entered Order under the teacher Sudharma, accomplished the Ratnatraya through Samādhi-marana and was reborn as god Ahamindra with the life-span of thirty-three ocean-years.

These stories are complementary to the ~~main~~ (main) story of the sage Gurudatta.

May all other Ārādhakas bring to their mind the sages Gurudatta, Halamukha and Gajakumāra, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

15. STORY OF CILĀTAPUTRA

In Jambūdvīpa, in Bharata-kṣetra, in the country of Magadha, there was a city called Rajagrha in which ruled king Upasrenika. He had three thousand queens, Jayāvatī and others. Once the king went for hunting. Mounting a wicked horse, he chased a boar. Soon the horse ran astray. After a long time owing to fatigue, it stopped on the bank of a river near Suramya, a settlement of forest people. The king got down and rested under a tree.

Meanwhile Gunasundari, the daughter of king Mahākāla and queen Saundari of that place, while returning home with her friends after sports in the park, saw king Upasrenika under the tree and fell in love with him. Her guards noticed this and urged the princess to return home immediately, when she wrote and dropped, by the side of the king in sleep, a letter which read : "None but you alone are a refuge to me." The king awoke, read the letter and felt happy. Soon his retinue, following his foot-marks, arrived there. King Mahākāla noticed this and came over there with worthy presents. Upasrenika thereafter learned that his host too belonged to the royal family. Being glad, he asked for the hand of Gunasundari, had favourable response, wedded her, returned with her to his capital, renamed her as Cilātamahādēvi and lived with her happily.

In the same country lived a caravan-leader by name Nandimitra who, once, had encamped near a village. At that

time a monk, Tapevara, came out of that village from his begging round during which none stopped and offered him food. Nandimitra saw the monk and offered him a sesame-sweet-ball. The monk ate it, blessed the caravan-leader and went away. The caravan-leader, at the close of his life-span, died, was reborn in Bhogabhūmi, then as a Vyantara god and later as a son to Cilātamahādevi. Queen Jayāvati also had a son, Śrenika by name. Other queens, too, had their sons. Thus Upasrenika had, in all, five hundred sons.

One day, king Upasrenika asked an astrologer which of the princes was worthy of the crown. The astrologer told that he would be worthy of the crown, who would fearlessly take his food when all the five hundred princes were set in line, served with rice-pudding and five hundred dogs were let towards them; and he who would possess the royal emblems like the throne and umbrella when the palace was gutted. The king put the princes to tests prescribed by the astrologer and found that prince Śrenika proved to be worthy of the crown. But to save the prince from a possible calamity owing to jealousy, he drove him away on some pretext. Prince Śrenika went to Dakṣiṇa-Madhurā, married Abhayamati, daughter of merchant Indradatta by his wife Śrīkāntā. A son, Abhayakumāra, was born to them.

Meanwhile, king Upasrenika ordered Uddāyana, his chief vassal of the town Māruga, to take prisoner king

Pradyota of Ujjeni who did not heed his command. Accordingly Uddāyana marched on Pradyota but was defeated and put in prison. Then prince Vijaya marched on Pradyota and released Uddāyana. But Pradyota, in rage, marched on Upasrenika plundering his kingdom. Hence Upasrenika got announced by beating of drum that the subduer of Pradyota would be rewarded with the desired object. Prince Cilātaputra held the drum, led an expedition against Pradyota, took him prisoner and handed him over to the king. The king, being much pleased, suggested Cilātaputra to ask for a boon. The prince said, "Excepting your harem, let me, for twelve years, pick up any beautiful women in the city and live with them freely." The king granted it. The prince lived a libertine's life. At the close of the specified period, the king warned him to stop his way of life. He did not do so. Hence the king drove him away.

Cilātaputra went to king Mahākāla, with whose help built a settlement surrounded by fort and lived on plunder and robbery carried on in the surrounding villages.

Meanwhile Upasrenika, on attending the sermon of the teacher Yamadhara, accepted vows of the lay disciple, sent for Srenika, got him crowned and, then, entered Order. Practising penances for some days, he died the death of Samādhi and was reborn as a god in heaven.

As Srenika reigned, a servant Bhattimitra by name

Cilātaputra

told his master/~~Cilātaputra~~ that Rudramitra, his maternal uncle of Rājagrha, was marrying his daughter Subhadrā to some one else disregarding his earlier promise to give her in marriage to himself. Hearing this, Cilātaputra, with five hundred warriors, rushed to the place of marriage, demanded the bride for Bhaṭṭimitra and, when denied, carried her away by force. On complaint, Śrenika ordered his men to punish Cilātaputra and get back the bride. The king's men followed Cilātaputra who, having no further possibility of escaping away with the bride, killed her who was reborn as Vyantara god in the same city. Cilātaputra, somehow, escaped and speeded up to mount Vaibhāra, met the sage Sarvagupta and requested him to preach the Law. The sage did so and told him that he had a very short span of life ahead. Hearing that, Cilātaputra entered Order, abstained from four-fold food and stood in Kāyotsarga.

Soon the chasing army men of Śrenika arrived there and saw Cilātaputra in Kāyotsarga. They reported the matter to the king, who, well-coming the report, ordered them to return. They adored the sage Cilātaputra and returned. But the Vyantara god, the former Subhadrā, came there, assumed the form of a kite, pecked the sage's eyes and ate them; and then, taking the form of big ants, he punched and ate all the parts of his body for two days and nights. The sage calmly forbore all the pains, died with auspicious state of mind and was reborn as god Ahamindra.

May all other Ārādhakas bring to their mind the sage Cilātāputra, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

16. STORY OF THE SAGE DANDAKA

In Jambūdvīpa, in Bharata-kṣetra, there was a town called Amalakantha in which ruled king Aṣṭasena with his queen Nandini, a son Dandaka and a daughter Nandavati. Nandavati was married to the semi-universal monarch Viṣṇu and Dandaka became the chief of his army.

Once Viṣṇu, together with his family-members and servants, went to pay homage to the revered Aristanemi at his Samavasaraṇa, attended the sermon and stated : "Revered Sir, this Dandaka has committed horrible sins. When will his karmas be calmed down ? What will be the condition of his future existence ?" The teacher told :

In Jambūdvīpa, in Pūrva Videha, there was a town called Vitasoka in which ruled king Aśoka. Sudāmaka was his chief vassal who was very stinzy and cruel to people and other beings around him. Consequently he bound hell-life and suffered from head and mouth diseases. While being treated by physicians, once, he offered medicated food to a monk, Samādhigupta, who too suffered from the same diseases. As a result,

the monk was cured of the diseases. Sudāmaka, thus, acquired some merit; yet, as per previous binding, he, after death, was reborn as a hellish being, underwent untold sufferings and, then, his soul was conceived in the womb of queen Nandini. ^{through the mother's longings} There too, he showed the tendency of punishing others and, hence, was significantly named as Daṇḍaka."

Listening to all this, Daṇḍaka entered Order, studied all the scriptures and wandered about with other monks. But none offered him food during the begging round taken singly or with other monks. Soon he suffered from a number of diseases which made his identity difficult. Then he, with other monks, returned to Dvārāvati.

One day Viṣṇu went to pay homage to the monks and saw Daṇḍaka suffering from severe diseases and requested them that Daṇḍaka might stay, during that rainy season, in an exclusive apartment and have his begging round in the area of the royal harem. The request was honoured. Then the king entrusted his physician, Jaya, with the task of curing the diseases of the monk. Jaya prepared excellent medicines and administered them to his patient for four months through food offered from the residences of a thousand queens. The monk was cured of the diseases and consequently the king bound Tīrthakara-life. One day king Viṣṇu praised the physician Jaya in the presence of the monk, who but kept quiet. Jaya noted this and marked the monk Daṇḍaka to be ungrateful, died with

inauspicious meditation and was reborn as a monkey on the bank of Narmadā in the midst of the Vindhya mountain.

The sage Dandaka, knowing that he underwent medical treatment, repented and observed the *Siṃhaniskṛīḍita* vow. One day, as he was engrossed in the study of scriptures under a tree on the bank of Narmadā, the monkey, the former physician Jaya, pushed down a big branch of the tree. The sage's thigh was severely wounded; yet he maintained equanimity, seeing which the monkey repented, removed the branch with the help of other monkeys, applied some herbs to the wound and bowed down at his feet. Knowing that the monkey was a Bhavya (worthy of liberation), the sage administered to ^{it} some vows and later the vow of *Saṃnyasana* observing which it died and was reborn as a *Sāmānika* god with the life-span of two ocean-years. This god, knowing it through the supernatural knowledge *Avadhī*, came down with all pomp, adored the sage Dandaka and worshipped his own former body. That spot, later, came to be known as the holy place of *Amareśvara*.

The sage Dandaka, once, came to Uttara-Madhurā and stood in *Kāyotsarga* in the sun. This news reached *Yamunāvaṅka*, the king of the city, who was once punished by Dandaka. He, in rage, went there and shot several hot arrows at the sage, who endured the pains, persevered in auspicious meditation, destroyed all karmas and attained liberation.

At this moment gods of all the four classes came down in their air-ships praising the sage. *Yamunāvaṅka* saw

all this, had his karmas calmed down and entered Order. He, then, suffered from a number of diseases owing to his killing the sage Dandaka. He observed, by way of expiation, severe austerities, came to mount Sajjāta, stood in Kāyotsarga at night when forest-fire surrounded him. He forbore all pains, persevered in pure meditation, ~~destroying~~ destroyed all the karmas and attained liberation.

May all other Ārādhakas bring to their mind the sage Dandaka, and also Yamunāvaṅka, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

17. STORY OF FIVE HUNDRED SAGES : MAHENDRADATTA AND OTHERS

In Jambūdvīpa, in Bharata-kṣetra, in the country of Videha, there was a town called Sāvastī in which ruled king Jitasatru with his queen Dhārīnī. They had a son, Skandakumāra and a daughter, Puṇḍrayasā who was married to king Dandaka, the ruler of the town Kumbhakāraghaṭa in the South.

Once Skandakumāra, Mahendradatta and many other princes - in all five hundred, accepted monkhood at the hands of Tīrthakara Munisuvrata, studied all scriptures and wandering about with the ganadhara Abhinandana, arrived at Dantapura in the country of Kalinga. As they stayed there for a few days, Vyāla, the high priest of king Janārdana, held a debate

with sage Skandakumāra and was defeated. Then dismissed by the king, he left the place and served as a minister to king Dandaka.

Then these five hundred monks wandering about once came to Kumbhakāraghata. King Dandaka approached them, saluted them, listened to the Law preached by the sage Abhinandana and accepted vows of the lay disciple. He served the monks by offering them food etc. everyday. But minister Vyāla was thinking of ways and means of avenging them. Once he hid some weapons under a tree near the place where they studied scriptures and reported^t the king : "These monks are really princes in disguise and have an evil purpose of harming your life. They are also equipped with weapons which are hidden in^a nearby place. May this fact be kindly ascertained." The king's men, after search, brought those weapons and showed them to him. The king, thinking that the monks who did not harm even an ant could not do any harm to him, ignored the whole affair. He felt that it was an act of some ill-wishers of the monks.

After some days, minister Vyāla caused burglary in the royal treasure-house and got some precious ornaments removed from there and concealed in the monastery where the monks stayed and tried to put the guilt on their shoulders. The king, inspite of the city-guard's recovering the stolen property in the monastery, thought the same way and ignored it.

Later, the minister made a plot in which Surratā,

the chief queen, was involved by artifice : He bribed a shameless man, got him disguised as a Jaina monk and instructed him : "You just go and sit on the queen's couch and be smiling and chit-chatting with her." After the monks were fed as a matter of daily routine and as the king came along, Vyāla called and showed him the disguised man acting as per his instructions and said, "Your majesty, see this now with your own eyes." The king saw that and believed that the monks themselves had committed the former two crimes too. Being enraged, he ordered the minister to punish the monks properly. The minister got them crushed to death in oil-mills. All the monks died with pure meditation and were reborn as gods.

But Skandakumāra, amongst them, was extremely angry for that kind of punishment to innocent monks. He had Tejor-ddhi (a supernatural power - an omni-consuming fire) which destroyed the king, the minister, the subjects and all the living beings in the kingdom. It also consumed the sage himself who died and was reborn in the seventh hell.

King Daṇḍaka was reborn first as a denizen in the seventh hell with the life-span of thirty-three ocean-years, then as different beings, in other six hells, one after another with varied spans of life, then as trasa (mobile) and sthāvara (immobile) beings, and finally as a Jātāyu bird which, coming in contact with Rāma, accepted the Jaina faith and, through the Pañcanamaskāra, was reborn in heaven.

May all other Ārādhakas bring to their mind the five hundred monks including Mahendradatta, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

18. STORY OF THE SAGE CĀNĀKYA

In Jambūdvīpa, in Bharata-kṣetre, in the country of Magadha, in the city called Pātālīputra, there ruled king Padma of the lineage of Nanda. Sundari was his chief queen, Mahāpadma, a prince by her and Kāpi,^a minister, who was also called Visvasena.

The minister Kāpi, being infatuated by the beauty of the queen, secretly planned to kill the king and live with her. He caused the neighbouring princes rise against the king and one day before dawn taking him to the outside park on the pretext of showing him a secret place for hiding his wealth, murdered and threw him in an old well filled with mud. Vasantaka, a garland-maker, who was cutting flowers on a nearby tree, saw this and ran away out of fear. From the movement of the branches of the tree, Kāpi suspected that some body, man or monkey, disappeared. Greatly worried in heart, he went home and after the sun-rise came to the king's audience-hall as usual. He had a search for the king everywhere and not finding him, pretended to have been extremely miserable. After

some days, he got Mahāpadma crowned with Surratā as his queen and lived in secret illicit relation with queen Sundari.

Once in mid-night, Mahāpadma, desirous of knowing the cause of his father's death, went out and heard the confidential talks of his subjects in their houses, when Vasantaka, a garland-maker, gave utterance to some significant words. The next day Mahāpadma sent for him and ordered him to tell the name of the king's murderer for he knew it. In case of lying, he was threatened with death sentence. Vasantaka exposed to the king all he had witnessed and was rewarded. Disclosing the grave fact to his vassals etc., king Mahāpadma put Kāpi and his family members in an underground dungeon with a small passage left for a dish of food and a pot of water to be let inside every day.

One day Kāpi addressed others in the dungeon : "By eating a single plate of food distributing it among ourselves every day, we are neither alive nor dead. Let him alone, who can kill our enemy and destroy the Nanda family, eat it." Subandhu, his son, swore to do so. Then he alone ate that quota of food every day and survived, All others died. Three years passed thus. Once, when the neighbouring kings rebelled, Mahāpadma remembered the former minister's shrewdness and opening the dungeon let the surviving Subandhu out and made him his minister who soon set the things right. The king was pleased with Subandhu, got him married with Nandavati, daughter

of another minister Śakātāla and, later, promoted him as his chief minister.

Meanwhile in Magadha country, in the Agrahāra called Śālmali, a son, with four molars, was born to a Brahmin, Somasaṃma and his wife, Kapilā and was named as Cāṇākya. An astrologer, Vasantaka, who was a pious layman, forecast that Cāṇākya with four molars would be the destroyer of the Nanda family and would be king or king's minister. Listening to that, the father rubbed off those molars of Cāṇākya, who, as he grew, learned the four Vedas and the six Aṅgas etc. One day Cāṇākya, after attending a religious sermon by a sage, adopted vows of the lay disciple and had the Right Faith. Later, when he had been to Pātālīputra, minister Śakātāla gave him in marriage his youngest daughter, Yasomati.

Once Subandhu saw Cāṇākya digging up the root of the Darbha grass and burning it, for its blade had pricked his foot which ~~whisk~~ bled. When asked, Cāṇākya told that he was destroying his enemy. Subandhu, who had heard of the astrologer's forecast about Cāṇākya, was pleased to get a worthy friend in him. One day Subandhu secretly wrote a political maxim on the wall of a hall. Cāṇākya read it and effected a correction in it by rubbing off the former one. Subandhu noted the correction and Cāṇākya's talents too. One day, on the occasion of his daughter's first pregnancy ceremony, Subandhu invited all his relatives and friends and fed ^{them} sumptuously; but

he sent, through his wife Nandavati, rice-gruel to Cāṇākya and his wife Yasometi. Cāṇākya felt insulted and reflected on the importance of wealth in life. Knowing Cāṇākya's mind, Subandhu advised him to request the king for the Agrāsana (foremost seat) that enjoyed the gift of sixty villages. Cāṇākya did accordingly, got the Agrāsana with sixty villages and lived happily.

But Subandhu with a view to destroying Nanda, induced the Brahmins, the former enjoyers of that Agrāsana, to go to the king and make their loss good. They approached the king when Subandhu advised him in favour of them. The king ordered to remove Cāṇākya from the Agrāsana. Subandhu executed the king's order but causing, purposely, much insult to Cāṇākya who, on the spot, swore that he would not remove his strips of cloth used for girding the loins unless he destroyed Mahāpadma and Subandhu within twelve years. Then wearing red bark garments ^{he} moved to the town called Mahodaka.

Meanwhile queen Mandā, wife of king Kumuda of the Mayūra lineage of the town Mahodaka, had pregnancy longing that she should drink the moon. The king was much worried over this matter, which Cāṇākya came to know and assured the king to fulfill the queen's longing on a condition that the babe to be born would be given to him. The king accepted the condition. Cāṇākya secretly got made a hole at the centre of the palace-tower and when the moon was in the midst of the sky, he kept a glass cup filled with water as to receive the ref-

-lection of the moon through the hole above. Then he took the queen, who was previously fed with thirst-increasing food and whose eyes were covered, to the tower. After uncovering the eyes, he asked her to drink the moon brought before her by spell. The queen did so and her pregnancy longing was fulfilled.

In due course of time the queen gave birth to a son who, with a wet-nurse, was given to Cāṇākya who significantly named him as Candrabhukta. Cāṇākya fed Candrabhukta with small and graduated doses of poison mixed with butter and later with his daily food. When Candrabhukta attained the age of sixteen, Cāṇākya told the ministers, the feudal princes etc. that Candrabhukta had the signs of being the universal monarch and hence, for the benefit of all of them, he would work towards that end. Thus exhorting all of them, he built a big army, kept them all on mount Śrī and went out with a desire to make gold. While collecting some herbs, he saw a well of 'rasa' (quick-silver) and in it a living man who told him that some Buddhist monk by name Rasavādaka (Alchemist) made him get into the well promising half the share of gold prepared from it, got sufficient material for himself and went away without taking him up. Cāṇākya got with the help of that man as much 'rasa' as he wanted, took him up and sent him away curing the effects of the 'rasa' on his body.

With that 'rasa' he made a heap of gold and got

proclaimed in the country that he would give one cart-load of gold for one cart-load of earth to be delivered on mount Sṛī and accordingly he gave that much gold for an equal amount of earth to one man. Seeing that, all the farmers in the district brought and poured earth on and round about the mountain. When they all asked for gold, he told them that one cart-load of earth was sufficient for him and that he had not asked others to bring earth there and hence they could take that back. All farmers returned disappointed. With that huge quantity of earth Cāṇākya built a fortified town and with that gold he built a big army. Then together with Candrabhukta, he marched on Mahāpadma, lost the battle and returned. It happened so every year for several years. Once foreseeing his defeat, he asked Candrabhukta to run away and in the course of his escaping away he, with hunger, entered the house of an old weaver-woman and asked for food. She served him hot sour-gruel in a plate. Cāṇākya, out of acute hunger, took that gruel and put into his mouth immediately. Both his fingers and mouth were burnt, seeing which the old woman laughed and remarked :

"I saw, in this world, three fools." Cāṇākya asked who they were. She said, "Yourself, Nanda and Cāṇākya. If you were wise, you would have fed yourself with ^{the}gruel gradually taking it little by little from the edge of the plate. Nanda is a fool because he did not kill the enraged Brahmin after taking back the gift once given to him; and Cāṇākya is also a

fool because he minds his wrath alone and not his job in which he would have succeeded if he had played tactics like inducing the vassals and neighbouring rulers against the king." Cāṇākya, taking a lesson from the old woman's words, left her house and did accordingly. In the battle Mahāpadma fled, and Subandhu was imprisoned. Cāṇākya, then, entered Pāṭalīputra and got Candrabhukta crowned with Candramati, wife of Mahāpadma Nanda, as his queen. Moreover knowing that there was no money in the royal treasury, he invited wealthy citizens, fed them with intoxicating food, knew from them where they had kept their wealth, collected it and filled the royal treasury. After all this, he got proclaimed that what he had sworn was realised completely. Then he sent for his wife staying in the town on mount Śrī and lived with her happily.

After some days passed, Candramati was pregnant. One day, she got into her chariot when the ten spokes of its wheel got down into the earth. Cāṇākya announced that ten Mayūra monarchs, beginning from Candrabhukta, would reign the earth. Later, in the ninth month of her pregnancy, queen Candramati had a longing that she should take food together with king Candrabhukta who would, as usual, have poison-mixed food. In the course of their taking food together, the king, unknowingly and out of love, passed a morsel of his food into the mouth of the queen. Cāṇākya, who was by the side, saw this, rushed forward instantly and cut the queen's belly, with sword and took out the babe. Witnessing the horrible sight, Candrabhukta died.

A single drop of poison, however, had reached the babe's head. Hence he was named as Bindusāgara. Cāṇākya got him crowned and ~~ruled~~ ruled the kingdom.

When Bindusāgara grew up into young prince, Cāṇākya had disgust for worldly pleasures. He released Subandhu from prison, made him minister and entered Order under the teacher Mativara. He studied scriptures for twelve years, wandered about with a few pupils and, once, came over to a cow-pen on the bank of Sonā near Pāṭalīputra. Getting the news, Subandhu, on the pretext of paying homage to the monks, went there in the evening. He paid homage to all the monks and had a free talk with the sage Cāṇākya. But while returning he asked his men to heap dry pieces of cow-dung round about the monks so as to protect them from cold and put fire to the same. Cāṇākya and all other monks forbore the calamity and died by the rite of Inginī and were reborn as gods in heavens - Cāṇākya in Sarvārthasiddhi and others in Saudharma-kalpa.

other

May all Ārādhakas bring to their mind the sage Cāṇākya, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

19. STORY OF THE SAGE VRSABHASENA

In Jambūdvīpa, in the southern part of Bharata-kṣetra, in the country of Karahāṭa, there was a town called Kuṇāla where ruled king Dhaṇḍa with his chief queen, Padmaśrī. He had a learned minister, Viśtamatsya by name.

Once, Vrsabhasena, a Jaina teacher, wandering about with a big party of monks, arrived there and stayed in a monastery. Learning about the same, the king and the people of the town came over there with great devotion and adored the monks. Minister Viśtamatsya was jealous of all this and he, proud of his erudition, held a debate with the teacher Vrsabhasena, but was defeated in the presence of the whole gathering. Taking it as insult, he left the place, came there again at midnight, set fire to the monastery and went away.

Vrsabhasena and all other monks entertained forgiveness, abstained from the four kinds of food, accomplished the Ratnatraya, died and were reborn as gods, each with status and life-span commensurate with the degree of the merit of his penances.

May all other Ārādhakas bring to their mind the sages Vrsabhasena and others, forbear the various hardships and afflictions, accomplish the Ratnatraya and attain heavenly happiness or eternal bliss.

PART I

RELIGIOUS ASPECT

CHAPTER 1

QUINTESSENCE OF BHAGAVATĪ ĀRĀDHANĀ AND ITS RELATION WITH
VADDĀRĀDHANE

CHAPTER 2

AUTHOR'S AIM AND TECHNICAL BACK-GROUND OF NARRATION
OF STORIES IN VADDĀRĀDHANE

CHAPTER 3

STORIES IN VADDĀRĀDHANE : VEHICLES OF PRINCIPAL TENETS
AND PRACTICES IN JAINISM



CHAPTER 1

QUINTESSENCE OF BHAGAVATĪ ĀRĀDHANĀ AND ITS RELATION WITH VADDĀRĀDHANE

In the Introduction, under 'Sources of Stories', it has been noticed that the nineteen stories in the Vaddārādhane are based on the nineteen verses, viz., Nos. 1539-1557, which form a constituent and significant part of the 35th chapter, viz., the Kavaca Adhikāra (Nos. 1509-1682), in the Bhaktapratyākhyāna Section (Nos. 64-2029) of the Bhagavatī Ārādhana. But what exact purpose do these nineteen verses serve in the Kavaca chapter? What does the Kavaca chapter signify in the Bhaktapratyākhyāna Section? What exposition does the Bhaktapratyākhyāna Section present within the scheme of the text of the Bhagavatī Ārādhana? This line of inquiry is but essential to the very approach to the stories in, or the contents of, the Vaddārādhane. An answer to such an inquiry cannot be piece-meal. It would best be found in an acquaintance with Ārādhana and the Ārādhana texts, and in a brief survey or quintessence, with emphasis on the requisite points and portions, of the contents of the Bhagavatī Ārādhana itself.

Ārādhana

The common meaning of Ārādhana^{is} service, worship etc.

In Jainism it is known as "Devoted adherence to the precepts of the Omniscient, leading ^{to} the final bliss."¹ But a comprehensive meaning of Ārāḍhanā, together with its technical background, and based on some important Jaina works, has been offered by Dr. A.N.Upadhye: "Ārāḍhanā consists in firm and successful accomplishment of ascetic ideals, namely, Faith, Knowledge, Conduct and Penance, that are laid down in Jainism; in maintaining a high standard of detachment, forbearance, self-restraint and mental equipoise at the critical hour of death; and in attaining spiritual purification and liberation."²

Ārāḍhanā Texts

The great importance of Ārāḍhanā, which can be noted from the above lines, has naturally tempted several scholars, both Digambara and Śvetāmbara, to compose works

1. Muni Shri Ratnachandraji, An Illustrated Arāḍhanāgadhī Dictionary, Vol. II, Śvetāmbara Sthānakavāsī Jains Conference, Bombay 1927.

2. Intro. to Brhat-Kathākosā, p. 47.

dealing with the same subject in its varied aspects.³ Such works are found in Prakrit and Sanskrit, and in big and small volumes, of which just a few, like the Bhagavatī Ārāḍhanā and the Ārāḍhamāsāra, have been published; while others are lying in the state of manuscripts in the various Bhaṇḍāras. Dr. Upadhye has enumerated these Ārāḍhanā texts with the available information about them.⁴ Besides these, several other Sanskrit Ārāḍhanā texts, preserved in the Kannada script, can be noted on the authority of the Kannada-Prāntīya Tāḍapatriya-Grantha-sūci.⁵ From these texts, the Ārāḍhanāsamuccaya of Muni Ravi-candra may be mentioned as unique, for one of its Ms., viz., No. 40 (Religion) in the collection of the Moodabidri Jaina Maṭha, is endowed with a Commentary in Kannada.

3. i) It may be noted that the subject of Ārāḍhanā is as old as Jainism. The Bhagavatī Sūtra, the fifth Aṅga of the Arāḍhamāgadhī Canon, contains (8.10.354) the general phase of Ārāḍhanā as taught by Mahāvīra : Suttāgame I, Ed. Puppahā Bhikkhu, Sūtrāgame Pustaka Samiti, Gudgaum 1953, pp. 510-11.

ii) A few Pañṇas like Marāṇasamāhi, Bhaṭṭapariṇṇā etc., discuss some or other aspects of the same.

iii) The exegetical section, too, is said to have honoured an Ārāḍhanā text with a Commentary, i.e. Ārāḍhanā Nijjuttī : ~~xxCommentary~~ Intro. to Brhat-kathākosa, pp. 31 and 48.

iv) The pro-canon of the Digambaras possesses a unique work on the subject, viz., the Bhagavatī Ārāḍhanā itself, which is based on earlier works.

4. Intro. to Brhat-kathākisa, pp. 48-49.

5. Edited by Pt. K. Bhujabali Shastri, Bhāratīya Jñānapīṭha, Kashi 1948.

Bhagavatī Ārāḍhanā

The Bhagavatī Ārāḍhanā, noted above, with an exhaustive and systematized treatment of Ārāḍhanā, stands unparalleled among all Ārāḍhanā texts so far known. It contains 2170 verses⁶ in Prakrit (viz., the Jaina Śaurasenī) covering all the aspects of the four-fold Ārāḍhanā.⁷ Though the central theme of this voluminous text is Ārāḍhanā, it has assumed numerous facets that represent the various aspects of the life of the Jaina monk. "The discussion about Ārāḍhanā, which plays an important part on the eve of a Jaina monk's life is carried on with such an exhaustive thoroughness that the book has become a valuable mine of Jaina ideology with which a monk must be imbued in order to accomplish a successful ascetic life. On account of its dogmatic details, exposition of basic principles of Jaina ascetism, practical injunctions about saintly life and the behaviour~~xxxx~~ in details, extensive discourses on the mental, verbal and physical discipline of a monk advising him to follow the beneficial and warning him to abstain from the harmful and religio-didactic exhortations, this Bhagavatī

6. i) The Bombay edition contains 2166 verses.

ii) For want of a critical edition the exact number of verses is not known. The details about the extent of the text are given by Dr. Upadhye in his Intro. to Brhatkathākośa, p. 50.

7. Yet the author modestly states that his exposition of Ārāḍhanā is incomplete, for none but the Omniscient can describe it completely : No. 2164.

Ārāḍhanā presents a rich survey of Jainism, especially with reference to the theory and practice of ascetic life."⁸

The genuine title of this work, as the text itself suggests,⁹ is Ārāḍhanā, Bhagavatī being just an adjective intended to qualify it with adoration and reverence.¹⁰ Perhaps the popularity of this great work in particular, coupled with the sanctity of Ārāḍhanā in general, may have later, given rise to the other title, namely, Bhagavatī Ārāḍhanā, where the former adjective became a part of the title. Another title of this work that came into currency still later is Mūlārāḍhanā. This usage was, perhaps, first made at the context of distinguishing this work from another one, namely, Amitagati's Ārāḍhanā, a Sanskrit metrical version of the same.¹¹

The author of this work is Śivārya who ate his food from the cavity of his palms. He studied the scripture at the feet of Jinanandī, Sarvagupta and Mitranandī and composed this Ārāḍhanā using the earlier works of his predecessors.¹² Śivārya

8. Intro. to Brhat-Kathākośa, p. 52.

9. No. 2166.

10. Nos. 507, 2002-3 and 2168.

11. Intro. to Brhat-Kathākośa, p. 52.

12. i) Nos. 2165-2166.

ii) The manner of his eating food shows him to be a Digambara teacher. Pt. Premi proposes that he belonged to the Yāpanīya Sect : Jaina Sāhitya Aur Itihāsa, 2nd Ed., Bombay 1956, p. 73.

is also known as Śivakoṭi, respectfully mentioned by Ācārya Jinasena in his Ādipurāṇa (I. 49).¹³ One Śivakoṭi, mentioned by the Śravaṇa-Belgola Inscription, No. 105 (1398 A.D.), as the commentator of the Tatṭvārthasūtra and a pupil of Samantabhadra, or Śivakoṭi, about whom Prabhācandra tells a story in his Kathākosa, cannot be accepted, until earlier sources and additional evidences are available, as identical with Śivārya, the author of the Bhagavatī Ārādhana.¹⁴ Another Śivakoṭi, the author of the Ratnamālā, a small Sanskrit work dealing with the duties of the Jaina house-holder, cannot, on the ground of its contents, be the author of this work.¹⁵ Moreover, Śivāsrī, the grand-teacher of Umāsvāti, is pointed out to be identical with Śivārya, the author of Bhagavatī Ārādhana.¹⁶ Lastly, it is also proposed that Śivadatta, one of the four

13. Mentioned as 'Śivakoṭi-muniśvara.' Scholars like Premi (Jaina Sāhitya Aur Itihāsa, p. 75) and Dr. Upadhye (Intro. to Brhat-Kathākosa, p. 53) have accepted this identity.

14. i) Intro. to Brhat-Kathākosa, p. 53.

ii) Further research shows that Prabhācandra's story contains grains of truth : Lohācārya's Ārādhana : a missing work, by Dr. A.N. Upadhye, Summaries of Papers, All India Oriental Conference, Shrinagar 1961.

15. i) Intro. to Brhat-kathākosa, p. 53.

ii) Pt. Premi also presents the study of this problem in details : Jaina Sāhitya Aur Itihāsa, pp. 75-78.

16. By Dr. H.L.Jain, A Hidden Landmark in the History of Jainism, B.C. Law Volume II, The Indian Research Institute, Calcutta 1945, pp. 51-60.

Ārātiya teachers that flourished before Kundakunda, is none else but Śivārya, the author of the Bhagavatī Ārāḍhanā.¹⁷

Leaving aside the unsettled points, from the above-noted bits of information, one can at least, find that Śivārya or Śivakoṭi was a great Jaina teacher and he commanded high respect from eminent teachers like Jinasena.

For want of sufficient evidence, Scholars have not been able to settle the date of Śivārya or the Bhagavatī Ārāḍhanā. Yet this work has been broadly ascribed by Dr. Upadhye "to the earliest stratum of the Pro-canon of the Digambaras consisting of the works of Vattakera, Kundakunda etc. It is quite likely that Śivārya might be senior even to Kundakunda".¹⁸

Commentaries on Bhagavtī Ārāḍhanā

The Bhagavtī Ārāḍhanā, with important contents and composed by such an eminent teacher as Śivārya, has, naturally had several commentaries to its credit.¹⁹ Besides, according to Devasena Ācārya one who writes a commentary on Ārāḍhanā

17. Jyotiṇiprasad Jain, Śivārya : author of Bhagavatī Ārāḍhanā, Premi Abhinandana Grantha, Tikamagarh 1946, p. 427.

18. i) Dr. Upadhye, Intro. to Brhat-Kathākisa, p. 55.
ii) Kundakunda is ascribed to c. 1st cent. A.D.

19. Detailed discussion on this topic is presented in Jaina Sāhitya Aur Itihāsa pp. 78-86 and in Intro. to Brhat-Kathā-kosa pp. 55-57.

accomplishes Samādhimarana (Sāvayadhamma-Saṅgaha, gāhā 193).²⁰ The earliest available commentary on the Bhagavatī Ārāḍhanā is the Śrīvijayodayā of Aparājitasūri (alias Śrīvijaya). It is in Sanskrit and it clearly explains the original Prakrit gāthās supplying all the necessary information - technical, dogmatical etc. It helps to know the true nature of Ārāḍhanā. Aparājitasūri belongs to the period between the 8th and 10th centuries A.D. The Mūlārāḍhanādarpana of Āsādhara, in Sanskrit, stands next to the Śrīvijayodayā in exhaustiveness. Āsādhara, who was a Śrāvaka, flourished during the 13th century A.D. Ārāḍhanā-panjikā and Bhāvārtha-dīpikā are two small commentaries found still in manuscript form. Some references in the commentaries of Aparājitasūri and Āsādhara suggest that before them there were also other Commentaries, in Sanskrit and Prakrit, on the Bhagavatī Ārāḍhanā. Āsādhara mentions Jayanandi and Śrīcandra as two of the authors of some Tippiṇakas on the Bhagavatī Ārāḍhanā, he has used. Besides, he had before him, two metrical versions of this work, one of Amitagati and the other of an unknown author.²¹

20. Intro. to Bh.Ā., Sholapur edition, p.7.

21. 1) Intro. to Brhat-Kathākosa, pp. 55-57.

ii) At this point, it may be noted that the Sholapur edition of the Bh.Ā. contains the commentaries of Aparājitasūri and Āsādhara and also the metrical version of Amitagati.

Bhagavatī Ārādhana : a brief survey

In the introductory part of the work (Nos. 1-24) is discussed the general nature and object of Ārādhana²² which is four-fold : Faith, Knowledge, Conduct and Penance. Conduct holds the pivotal position in Ārādhana for the fruit of Faith and Knowledge is Conduct and the fruit of Conduct is Liberation.²³ Moreover, Ārādhana is the essence or fruit of the entire Jaina scripture.²⁴ Then the work refers to the 17 kinds of death mentioned in the scripture²⁵ and it proposes to discuss five of them, namely, i) Bāla-marana, ii) Bālabāla-marana, iii) Paṇḍita-marana (which has three varieties : a) Bhaktapratyākhyāna) b) Jāgini and c) Prāyopāṃsana), iv) Bālapaṇḍita-marana and v) Paṇḍitapaṇḍita-marana, of which the last three alone are commended by the Jinas (25-30). The discussion on Bala-marana (31-53) and Bālabāla-marana (54-63) is brief and moves

22. Verse No.2 gives, in the Sūtra style, almost the definition of Ārādhana which Aparājitasūri explains elaborately in his Commentary on pp. 14-15.

23. No. 11.

24. No. 14

25. i) Aparājitasūri enumerates them on p. 86.

ii) Uttarādhyayana-Niryukti also enumerates and describes these 17 types of death : Intro. to Brhat-Kathākosa, fn.3, p.50.

iii) Walther Schubring suggests that probably the last three of these five kinds are described by Āyāraṅga Sutta (38.20) leaving out their technical names : The Doctrine of the Jinas, Delhi 1962, pp. 289-290.

round Right Faith with its transgressions etc. One, who does not believe even in a word or an alphabet in the (Jaina) scripture, is certainly a being of wrong Faith.²⁶

Coming to Paṇḍita-marāṇa, the author picks up for discussion its first variety, viz., Bhaktapratyākhyāṇa, which has two types, namely, Savicāra and Avicāra,²⁷ the first of which is treated under forty Adhikāras or chapters (64-70)²⁸ and this treatment, in which are included "all the instructions which are conducive to the spiritual welfare of the monk",²⁹ forms the outstanding bulk of the text (71-2010) :

1) Arha Adhikāra : In this chapter are considered the conditions or circumstances under which alone^a a Jain monk is fit for Bhaktapratyākhyāṇa-marāṇa. The conditions or circumstances are those ~~like~~ like an incurable disease, famine etc., which make it impossible for the monk to continue his spiritual life undamaged (71-76). 2) Liṅga : The monk fit for Bhaktapratyākhyāṇa should possess the ascetic emblem consisting of nudity, bald head (with its hair pulled out by one's

26. No. 39.

27. The Savicāra type is prescribed for such a monk who is healthy and who has before him still a long life; and the Avicāra type is for one who is weak or who faces sudden death : No. 65 and Aparājita's Commentary, p. 192.

28. These topics are enumerated in Nos. 67-70, which shows the systematized plan of the work.

29. Intro. to Brhat-Kathākośa, p. 51.

own hand), indifference to body and a broom of peacock-feathers. The importance, both theoretical and practical, of each of these four is also noted at some length (77-98). 3) Śikṣā : The monk with the requisite ascetic emblem is required to apply himself to the study of scriptures, which provides him with knowledge of seven tattvas (principles) of the universe and makes him aware of the welfare of his Soul. No penance can be equated with Svādhyāya, or scriptural study (99-111). 4) Vinaya : Disciplined devotion (vinaya) to Faith, Knowledge, Conduct, Penance and Service (upacāra) is essential on the part of the monk who is on the path of Bhaktapratyākhyāna. Learning, devoid of vinaya, is meaningless; vinaya is the fruit of education, the fruit of vinaya is sarvakalyāna.³⁰ Vinaya is the gate of Liberation³¹ (112-131). 5) Samādhi : Only a firm and concentrated mind can maintain Right Conduct. The ascetic life of the one with unsteady mind is in vain like water poured in a sieve.³² Hence he should control mind by putting it in auspicious thoughts through scriptural study, the twelve reflections etc. (132-141). 6) Aniyatavāsa : For the monk, preparing for Samādhimāraṇa, is prescribed unsettled residence which helps him to stabilize the ascetic qualities already acquired. Moreover, such a wandering monk serves as a model for novices of his kind³³ (142-153). 7) Parināma : Such a monk, after successfully leading an ideal ascetic life

30. No. 128.

31. No. 129.

32. No. 133.

33. No. 144.

for a few years, reaches parināma - the inclination of mind towards doing the good of his Self,³⁴ and, then, decides to march on the path of Sallekhanā leading to the final bliss (154-161). 8) Upādhi-tyāga : Minimum belongings, like a broom of peacock-feathers and a wooden water-pot, are prescribed for the monk adopting Sallekhanā; and they are to be used with all the aspects of purity and carefulness (for avoiding himśā) (162-170). 9) Śriti : He, then, has to climb gradually the spiritual ladder with rungs like abandoning attachment to one's body, speaking less, entertaining auspicious thoughts and concentrating more and more on the Self (171-176). 10) Bhāvanā : He has also to abandon impure thoughts like that of amour etc. and entertain pure or auspicious thoughts like that of austerity etc. (177-204). 11) Sallekhanā : After putting his mind in pure thoughts, the monk adopts Sallekhanā - imatiation of body and passions through external³⁵ and internal³⁶ penances respectively. The ~~in~~ maximum period for the Bhaktapratyākhyāna rite ~~is~~ laid down by the Jinas is twelve years during which

34. The good of one's self is Liberation.

35. These are six : Fasting, gradual reduction of food, abandoning juicy food, getting food by a definite mode of begging round, enduring bodily pains and proper residence No. 208.

36. These consist in the four-fold destruction of the four passions : Winning anger by forgiveness, pride by modesty, deceit by obligation and greed by contentment : No. 260.

Sallekhanā^{of}/both body and passions is to be gradually and systematically effected (205-270). 12) Disā : After initiating his body and passions, being intent on accomplishing Samādhimarana, such a monk or Ārādhaka selects, if he is the Ācārya or head of a congregation, his successor (271-275). 13) Kṣamāpāṇā : He, then, begs of the entire congregation to forgive him for wrongs, if any, done to them. The congregation, too, responds in ^{the} like manner (276-278). 14) Anusāsanā : Then he instructs the new Ācārya in his duties, responsibilities etc. (279-295) and other members of the congregation in the various ascetic ideals like self-restraint, penance etc. Occasionally he warns them against a possible danger : A monk (intimately) acquainted with a nun is like a fly in phlegm.³⁷ The members of the congregation, too, gratefully respond to the departing Ācārya (296-383). 15) Paraganācāryā : With the consent of the congregation, the Ārādhaka decides to go to another gaṇa or congregation for Samādhimarana which is contra-advised in his own gaṇa for the fear of disturbance to Samādhi (absolute concentration of mind on the Self) (384-400). 16) Mārganā : Intent on Samādhimarana, he, then, goes out in search of the right Nirvāpaka (Director or Superintendent of the rite of Bhaktāpratyākhyāna). Such search goes on even as wide as 500-700 yojanas, and as long a period as one to twelve years. When he succeeds in his mission, the Nirvāpakācārya examines his bonafides and admits him in his gaṇa (401-416). 17) Svasthita :

37. No. 336.

Such Niryāpakācārya (the Superintending Teacher) is a resourceful and interesting personality who is firm in the ten-fold monastic conduct³⁸ and endowed with eight special qualities : He is an effective speaker, noted for disciplined devotion, knower of all about monachism, master of the entire scripture, renowned narrator of different kinds of stories, knower of all kinds of transgressions of the Ratnatraya (i.e., Right Faith, Right knowledge and Right conduct), brilliant by nature and possessed of victory over senses.³⁹ He ~~xxxx~~ steers the Kṣapaka (destroyer of karmas) through Samādhimarana successfully. His role is like that of a captain of the ship filled with jewels and set sail on the roaring sea⁴⁰ (417-507). 18) Upasarpana : Now, the Kṣapaka with folded hands, approaches the Superintending Teacher and seeks his consent for guiding him in his Samādhimarana. The teacher blesses him with his consent (508-514). 19) Parīkṣana : The Superintending Teacher tests the Kṣapaka's capacity for adopting the vow (515). 20) Nirūpana : He also considers auspicious or inauspicious omens etc., to ascertain for himself successful Samādhimarana for the Kṣapaka (516-517). 21) Pricchā : He, then, takes the consent of all the members of his congregation for the admission of the Kṣapaka for Samādhimarana in the gana (518).

38. Nos. 420-421.

39. No. 500 and Aparājita's Comm. on p. 722.

40. No. 503.

- 22) Pratīpsanā : He (the Superintending Teacher) can admit only one Kṣapaka at a time for Samādhimarana, for his is an arduous job concerning the same (519-521). 23) Ālocanā : After admission, the Kṣapaka confesses all his sins, committed since the time of his initiation, before the Superintending Teacher in an exclusive place. He, though formerly the head of a congregation and endowed with thirty-six qualities⁴¹ has to do so, for this act cleanses the Soul or makes it dartless,⁴² which condition is essential for Samādhimarana (522-561).
- 24) Guṇa-dosa : This confession of one's own sins has to be in respect of all types - small and big; it has also to be honest, unconditional and unminifful of prāyascitta (expiatory penance) to be prescribed by the Superintending Teacher (562-632). 25) Śayyā : After confession or report of sins by the Kṣapaka, a proper residence, the situation of which is conducive to the concentration of mind on the Soul, is selected. It may be a cave, a deserted house or the like with minimum three apartments⁴³ : One for the Ārādhaka or Kṣapaka, one for the Superintending Teacher and attendant monks and one for preaching the Law (dharma) to the pious visitors (633-639).
- 26) Saṁstara : When a proper residence is selected, a bed of

41. Nos. 525-526.

42. The darts (salyas) are three : false belief, fraud and desire for reward.

43. Any want may be made good by erecting temporary sheds or pavilions as per needs : No. 639 and commentary on it, p. 839.

earth, stone, wood or hay, each pure or free from living beings, is arranged. On it the Kṣapaka embarks himself for Samādhimarana.(640-647). 27) Nirvāpaka : To assist the Kṣapaka on such a bed, forty-eight monks, at the beginning, are appointed by the Superintending Teacher. Out of these forty-eight attendant monks, four narrate, in a pleasing, sweet and heart-reaching manner, religious stories which are not hostile to⁴⁴ but aid the Kṣapaka in his spiritual struggle for Samādhimarana; four others narrate, so as not audible to the Kṣapaka, the four types of religious stories to the pious visitors gathered in the hall, or specially erected shed or pavilion, marked for them;⁴⁵ and all others, divided in teams of four each, attend to the food, drink, calls of nature etc. of the Kṣapaka. The number of attending monks can be adjusted according to the needs of time and place. The minimum number prescribed in the scripture is two, never one.⁴⁶ Besides, other monks and the laity, from the area round about the locality, visit this sacred place, pay homage to the Kṣapaka undevouring for Samādhimarana and acquire merit. If they do not do so,

1)
44. Those which are not vikathās. These are enumerated in No. 651.

ii) Moreover, such stories should not be of vikṣepaṇī type (No. 655) for they would lead to Asamādhimarana (No. 658).

45. No. 668.

46. Nos. 672-673.

they acquire demerit (647-688). 28) Prakāśanā : Instead of setting the Kṣapaka abruptly on the course of abandoning food, various items of the same are shown, with a view to allaying curiosity, to him, who considering his mission as well as the short remnant of his life, rejects it or just tastes a part of a single item etc. (689-695). 29) Hāni : In case the Kṣapaka entertains desire for food, the Superintending Teacher advises him effectively and helps him in abstaining from food gradually, first the solid one etc. (696-699). 30) Pratyākhyāna : Now the Kṣapaka is given liquid food like gruel (āyambila). After his bowels are cleasⁿed with proper liquids that are carefully selected and given, the Superintending Teacher announces to the congregation that he would, now, abstain from three classes, (out of four), of food, viz., 1) that which is swallowed (āsana), 2) that which is chewed (khādyā) and 3) that which is tasted (svādyā). Then observing the firmness of the Kṣapaka's mind and his capability in enduring the afflictions of hunger, thirst etc., the Superintending Teacher advises him to abstain from even liquid food, (the fourth class : that which is drunk - pāna) (700-709). 31) Kṣāmanā : After abandoning all the four classes of food, the Kṣapaka, placing folded hands on his forehead, begs all the members of the congregation to forgive him for wrongs, if any, done to them and he, too, forgives all those who may have done wrongs to him till that time. All the members of the congregation respond accordingly (710-713). 32) Kṣapana : After forgiving all and being forgiven by all,

the Kṣapaka exerts himself in the various austerities like kāyotsarga (complete indifference to body), anupreksās (reflections) etc. which destroy karman gradually (714-719).

33) Anusīṣṭi : At this stage, the Superintending Teacher, sitting by the side of the Kṣapaka, slowly but effectively instructs him in the various aspects of religious tenets and practices, so that he may develop disgust for worldly life and longing for Salvation.⁴⁷ Starting from Right Belief (Samyaktva), he touches a number of topics like the five great vows (Pañca-mahāvratā), the four passions (Kāṣāyas), the three darts (Salyas), the internal and external penances etc. - the manifold facets of the Ten-fold Religion (Daśavidha-dharma).⁴⁸ With nice similes and illustrations, he makes his instruction pleasing and palatable to the weak and imatiated Kṣapaka : Right Faith is like a gate through which knowledge, Conduct, Penance

47. "The section on Anusīṣṭi is a fine didactic work by itself. Thus, for a Jaina monk its importance is very great and its study simply indispensable" : Dr. Upadhye, Intro. to Brhat-Kathākośa, p. 52.

48. i) Vide No. 1476.

ii) This dharma consists of ten elements : 1) forbearance (kṣamā), 2) humility (mārdava), 3) uprightness (ārjava), 4) desirelessness (sauca), 5) truthfulness (satya), 6) self-control (saṁyama), 7) penance (tapas), 8) renunciation (tyāga), 9) possessionlessness (akiñcanya) and 10) celibacy (brahmacarya: Tattvārthādhigamasūtra, Sacred Books of the Jains, Vol. II, Arrah 1920, Ch. IX, S. 6.

and Energy enter the Soul.⁴⁹ The Bhāvanamaskāra (mental salutation) is like the (victorious) hand holding the banner of Ārāḍhanā.⁵⁰ Non-hurting (Ahimsā) is the hub (of the wheel of Religion) that holds together the spokes of Conduct (sīla).⁵¹ A monk who desires a reward for his penance (or makes a nidāna) sells a valuable gem for a cowry.⁵² An angry man first burns himself and, then, harms others.⁵³ In support of some of the tenets preached, the Superintending Teacher exemplifies to the Kṣapa^{ka} the lives of several legendary and semi-legendary persons like Śiṃsumāra,⁵⁴ Cārudatta,⁵⁵ Gandharvadattā,⁵⁶ Kārtavīrya⁵⁷ etc. This kind of instruction produces wholesome effect on the Kṣapaka, who, being pleased, expresses his gratefulness to the Superintending Teacher and promises him to continue, by the favour of his feet,⁵⁸ Ārāḍhanā facing all possible hardships till the end and bring reputation to the congregation. He, then, destroys the major part of Karman (720-1489). 34) Smārana : Owing to weakness and rise of karmen, the Kṣapaka faces a number of complications, physical and mental, like afflictions of hunger and thirst, pains, faint, delirium etc. But the Superintending Teacher, ever watchful of such developments, sympathetically and properly treats him (not with medicine) for

49. No. 736.

50. No. 758.

51. Nos. 787-788.

52. No. 1221.

53. No. 1363.

54. No. 822.

55. No. 1082.

56. No. 1356.

57. No. 1393.

58. No. 1486.

the ailments and offers him the requisite advice; reminding him of his former unblemished conduct and of his present mission and its fruit, viz., Liberation. As a result, the Kṣapaka shows signs of regaining consciousness and balance of mind. The Superintending Teacher, then, affectionately puts to him some questions to test his consciousness, with a view to administering him Kavaca, Protective Religious Instruction (1490-1508).

35) Kavaca : After regaining consciousness, the Kṣapaka, overcome by afflictions owing to the rise of karman, may speak improper words or be inclined to break his vows regarding food, drink etc. At this juncture the Superintending Teacher, with all the sympathy, imparts him Kavaca (an armour against hardships and afflictions etc.), the protective Religious Instruction. It is also an edification (of curative value) offered in an affectionate, sweet, slow and wholesome manner so as to reach the Kṣapakā's heart straight-way⁵⁹ : Brush off delusion and keep away attachment and aversion (rāga and dveṣa) from your Self. Win, in three ways all hardships (upasargas) and afflictions (parīśahas) that are overcoming you. Then alone you can accomplish the Ratnatraya (the ~~xxx~~ trio of Faith, Knowledge and Conduct). Remember, O Kṣapaka, that you had formerly an unblemished Conduct and that you , before the four-fold community, had taken the great vow

59. No. 1514.

of accomplishing Samādhimarana. Hence, don't tar your family and this congregation by breaking it. Don't be weak and shaky. March on (towards your spiritual goal) like a true warrior who prefers death to retreat. Some great men, while being burnt by fire surrounding them, stand there firm as if they have entered water.⁶⁰ They take it as goodness thinking that it is their karman which is being burnt and not they.⁶¹ Some others leave all their belongings (parigraha), do not try to keep themselves away from the calamities they meet with, go to mountain-caves surrounded by wild beasts and achieve the highest good.⁶² Some such others, endowed with extraordinary courage, character and scriptural knowledge, achieve the highest good even after entering into the jaws of wild beasts.⁶³ These great religious heroes are Avantisukumāra, Sukaśala etc.⁶⁴ All of these revered sages, unmindful of their great sufferings, sought no remedy, calmly met death and, thus, accomplished the highest

60. No. 1528.

61. No. 1529 and Commentaries on pp. 1412-13.

62. No. 1537.

63. No. 1538.

64. i) Exactly at this point, the Superintending Teacher, in support of his preceding statements, exemplifies the lives of the nineteen ancient religious heroes into nineteen verses, viz., Nos. 1539-1557, pointing out in each verse their respective spiritual heroism, betrayed in hardships forbearing hardships and afflictions and meeting death calmly.

ii) These very nineteen ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ verses serve as bases of the nineteen stories in the Vaddārādhane.

good.⁶⁵ Then how is it that you, who are assisted by several attendant monks, cannot accomplish the same.⁶⁶ Moreover, you receive here the nectar-like words of the Jinas (Religious instruction by the Superintending Teacher) every day; and hence it is not impossible for you to achieve the highest good.⁶⁷ Now, bring to your mind the various miseries you have experienced previously in the four conditions (gatis) of life, viz., as a denizen of hells,⁶⁸ as a lower being,⁶⁹ as a human being⁷⁰ and as a god in heavens.⁷¹ If you could endure all such hardships and afflictions in your previous births in the four gatis, it is far easier to endure, now, the same in such small degree. With drink in the form of religious stories (being narrated by the four attendant monks), with food in the form of advice (being offered by me) and with medicine in the form of meditation (ever dwelt upon by you), you can easily endure these pains.⁷² Moreover, pains are due to the rise of karmam. No powerful medicine can cure them, for nothing is stronger than karman in this world. Hence don't be miserable, O Kṣapaka, for the rise of karman. Endure pains (which are the fruit of sins committed in previous births), thinking that you are paying off the debt and be happy. Give up desire for food. Will you, O Kṣapaka, get satisfaction by food

65. Such death is technically known as Prāyopagamana summarised below under its head.

66. No. 1559. 67. No. 1560. 68. The agonies of hells are described at length : Nos. 1562-1580. 69. Nos. 1581-1587. 70. Nos. 1589-1597. 71. Nos. 1598-1601. 72. No. 1608.

when your end is at hand ? Can a drop of water, after drinking an ocean, quench one's thirst ?⁷³ Listening to all this, the Kṣapaka removes, from his mind the feelings of distress (saṅkleśa¹parināma) and does not experience any misery born of afflictions (like hunger, thirst etc.).⁷⁴ Just as a warrior, who is protected by an inviolable armour, stands unconquered facing the enemy, similarly the Kṣapaka, protected by such Kavaca (the Protective Religious Instruction), remains firm and unsubdued by the enemies in the form of afflictions⁷⁵ (1509-1682).

36) Samatā : After receiving Kavaca from the Superintending Teacher, the Kṣapaka assumes equanimity. He is free from attachment for and aversion to all his surroundings or all the principles (tattvas) of the universe. Gradually he stops bodily movement and talk and retains only mental activity, where too, all things recede from his mind, only the Soul remains (1683-1698). 37) Dhyāna : Such mind of the Kṣapaka, then, embarks upon Religious Meditation (Dharma-dhyāna)⁷⁶

73. No. 1658. 74. No. 1678. 75. Nos. 1681-1682.

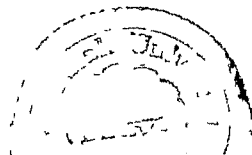
76. Dharma-dhyāna and Śukala-dhyāna are two auspicious meditations (as against the two inauspicious ones, viz., Ārta-dhyāna and Raudra-dhyāna), through the gradual and systematic cultivation of which, the Kṣapaka accomplishes Samādhi. Each has four varieties or stages enumerated in Nos. 1711-1714 and 1878-1879 respectively and explained in the subsequent verses in each case.

and becomes firm in it with the aid of the twelve reflections.⁷⁷ He, then, switches over to Pure Meditation (Sukla-dhyāna) through which he gradually stops the influx of fresh karman and commences destroying successively the various types of Karman. At this stage he, with signs, expresses his pleasant mood, by which the attendant monks guess his succeeding in Ārādhana (1699-1905). 38) Leśyā : As the Kṣapaka moves from one stage of auspicious Meditation to another, there also takes place similar improvement in his Spiritual Glow or Soul-colour (Leśyā).⁷⁸ If he dies with Sukla-leśyā, he is known to be the best Ārādhaka. The further stage of possessing Sukla-leśyā is to be without Leśyā, when the Ārādhaka becomes the Siddha (1906-1923). 39) Phala : Ārādhana is of three kinds : 1) Utkṛṣṭa (the best), 2) Madhyama (mediocre) and 3) Jaghanya (ordinary). The first leads to Siddhatva or Liberation the second to rebirth in the anuttara vimāna (highest heaven) and the third to rebirth

77. Detailed dogmatical discussion about the Twelve Reflections is found in verses Nos. 1715-1873. It also touches on some or other aspects of the Jaina philosophy, metaphysics, psychology, ethics and even cosmography.

78. i) Like the physical body the Soul also has colours : black, blue and gray which are inauspicious; and yellow, pink and white which are auspicious : Nos. 1907-1909.

ii) Dr. T.G. Kalghatgi interpretes this Leśyā theory in terms of psychology and para-psychology. The Doctrine of Leśyā as preached by the Tīrthaṅkaras, The Voice of Ahimsā, Aliganj, September 1962 issue, pp. 281-284.



in the Saudharma and other heavens.⁷⁹ Those reborn as gods, after spending their due period of life in their respective heavens, drop down on the earth, accept, again, Jina-dharma and accomplish Liberation through Utkṛṣṭa Ārādhanā. Those who break the great vow or discontinue Ārādhanā are called Virādha-kas and their death is known as Asamādhī-marana leading again, to the circle of birth and death (1924-1965). 40) Vijahanā : The dead body of the Kṣapaka is taken out by the attendant monks and placed (for birds and beasts) on a pure piece of ground which is not far away from or far near to the locality. After three days the place is again visited for observing omens, good or bad (1966-2000).⁸⁰

With some glorificatory verses concerning the Kṣapa-ka's accomplishment and the Superintending Teacher's role in it, the exposition of Savicāra Bhaktapratyākhyāna-marana closes (2001-2010).

79. According to Jaina cosmography, heavens are many and are situated one above another. The duration of life and status of gods in these heavens increases with the upward situation of each heaven. Above and in the centre of the last heaven is the abode of the Siddhas.

80. i) Some of these rites and beliefs, connected with the disposal of the dead body of the Ārādha-ka, are queer and are not to be found among the Jainas, Digambaras or Svetāmbaras.

ii) Pt. Premi proposes that this type of disposal of the dead is one of the features of the Yāpanīya Sect : Jain Sāhitya Aur Itihāsa, p. 71.

Avicāra Bhaktapratyākhyāna : It is resorted to by the Jaina monk who faces sudden or unexpected death. The plan and fruit of it are the same as that of the former one, namely, Savicāra Bhaktapratyākhyāna (2011-2029).

Īṅgiṇī-marāṇa : The plan or method, in general, is the same as that in Bhaktapratyākhyāna. After imitating his body and passions, the Kṣapaka selects a piece of pure ground or a slab of stone,⁸¹ spreads on it begged hay,⁸² stands or sits on it in Kāyotsarga (complete indifference to body) or lies down on one side of his body. He is assisted by self-service alone and he does not try to avoid any hardships. He has Kavaca (the Protective Religious Instruction) in his own comage. Thus he succeeds in Ārādhana, the fruit of which is the same as that in the previous variety (2030-2061).

Prāyopagamana : The plan or method is the same as that in the Īṅgiṇī-marāṇa. But, here, the Kṣapaka uses no hay-bed nor resorts to self service.⁸³ He does not move his body from the spot, where he once places it, until death.⁸⁴ Prāyopagamana, again, has two sub-varieties, viz., 1) Anīhāra, where the Kṣapaka meets death with the position of his body undisturbed and 2) Nīhāra, where he meets death with the position of his body disturbed owing to some hardship.⁸⁵ (2062-2077).

81. No. 2035. 82. No. 2036. 83. No. 2064.

84. Nos. 2068. 85. Nos. 2069-2070.

Bālapaṇḍita-marāṇa : When a pious layman (Śrāvaka), observing his vows completely or partially, on facing unexpected death or when relatives do not permit him to accept monk-hood,⁸⁶ sets himself on bed at home, adopts the same course as prescribed in the Bhaktapretyākhyāna and dies; such death is known as Bāla-paṇḍita-marāṇa (2078-2087).

Paṇḍita-paṇḍita-marāṇa : An ideal monk, firm in all the aspects of Right Conduct, enters Dharma-dhyāna and crossing its four stages, that lead to the Kṣapaka-Śreṇī (spiritual ladder with rungs of stages for destroying karman and leading to Liberation), goes through all the stages of Śukṣma-dhyāna, destroys successfully all types of karman, becomes Kevalin and, then, the Siddha⁸⁷ (2088-2159).

Concluding remarks and Colophon

Wise men through Utkrṣṭa Ārādhana attain Liberation in the same birth, through Madhyama Ārādhana in the third birth and through Jaghanya Ārādhana in the seventh one.⁸⁸ Ārādhana, expounded with its different aspects here, contains, in short, knowledge of the entire (Jaina) scripture.⁸⁹ Receiving

86. No. 2083.

87. The upward nature of the liberated Soul, the state of the Siddha and his abode etc. are described in detail in this part of the text.

88. Nos. 2160-2162. No. 2163.

scriptural knowledge at the feet of the teachers, Jinanandi, Sarvagupta and Mitranandi and using the works of his predecessors, Śivārya, who ate his food from (the cavity of) his palms, composed this Ārāḍhanā.⁹⁰ (2160-2170).

Some Observations

Ārāḍhanā is the singular spiritual path that leads the Jaina monk to Liberation. The Bhagavatī Ārāḍhanā is the earliest known and unique treatise on Ārāḍhanā in the Digambara tradition. The Bhaktapratyākhyāna (the rite of abstaining from food unto death), one of the three modes of successfully trodding the great path,⁹¹ forms the most important section of this treatise and covers an outstanding bulk of the text of the same.⁹² The 35th chapter of this section, namely, the Kavaca Adhikāra, represents an important stage in the spiritual struggle of the Ārāḍhaka moving on the great path. Kavaca, here, means Religious Armour. It is the Protective Religious Instruction imparted by the Superintending Teacher (Niryāpakācārya) to the

90. Nos. 2165-2166.

91. The other two, commended by the Jinas, are Inḡinī and Prāyopagamana. These are discussed in short, at the close of the work, with just their distinctive features.

92. The author has presented the exposition of Bhaktapratyākhyāna in great details, because it suits the Jaina monks of the present age. He has contra-advised the other two for them : Intro. to Bh.Ā., Sholapur Ed., p. 4.

Ārādhaka growing weak and shaky in his vows. In the course of this instruction and advise to such Ārādhaka, the Superintending Teacher exhorts him to take courage and forbear hardships (upasargas) and afflictions (parīśahas) by exemplifying (Nos. 1939-1957) the lives of great religious personages (legendary semi-legendary and even historical), who, in the past, had shown far greater courage by enduring far greater hardships and afflictions, died by the rite of Prāyopagamana and either were born as gods in heavens or attained Liberation. This exhortation produces good result : The Ārādhaka regains balance of mind and determines to march on the great path till he reaches the goal. And these exhortatory and exemplifying nineteen verses form the bases of the nineteen stories in the Vaddārādhane.

Influence of Bhagavatī Ārādhanā on Vaddārādhane

It is not alone that the above noted verses in the Bhagavatī Ārādhanā serve as bases for stories in the Vaddārādhane. But the Bhagavatī Ārādhanā also appears to have influenced the stories in the Vaddārādhane in some respects. It would be interesting as well as systematic to note such influence at requisite contexts in some of the following chapters of the present Study, particularly in Part I, Chs. 2 and 3.

CHAPTER 2

AUTHOR'S AIM AND TECHNICAL BACK-GROUND OF NARRATION OF STORIES IN VADDĀRĀDHANE

In the preceding chapter, an acquaintance with the contents of the Bhagavatī Ārādhana has disclosed that the nineteen gāhās in it,¹ on which the nineteen stories in the Vaddārahane are based, are skeletons or frame-works of life-stories of those religious and legendary heroes who died by the rite of Prāyopagamana. The gāhās are meant for the Ārādhaka or Kṣapaka who is courting death by the rite of Bhaktapratyākhyāna and is growing weak and shaky in his vows. They are recited or addressed by the Superintending Teacher (Niryāpakācārya). His aim or purpose is to help such Ārādhaka to regain spiritual strength and courage and maintain Samādhi. The result, or response from the Ārādhaka, is that he regains his balance of mind and determines to march on the great path till he reaches his goal.

Now, a problem arises as to whether the Superintending Teacher, in the days of the Bhagavatī Ārādhana, merely alluded to the skeleton of the life-story of each hero in the course of his administering the Kavaca, or of imparting the Protective Religious Instruction, to the Ārādhaka, or narrated to him the story itself concerning that particular hero. The

1. Nos. 1539-1557.

very purpose of the Superintending Teacher, of exemplifying to the Ārādhaka the much more arduous spiritual struggle of each hero and his success in it, and thereby, of exhorting him to imbibe the same spiritual qualities at the critical period of meeting death and succeed in his mission, would suggest that he (the Superintending Teacher) would rather narrate the life-story of each hero, with emphasis on particular parts of it, than merely allude to the skeleton or out-line of the same. Such teacher may reasonably be presumed to be equipped with all the details of the life-story of each hero by oral tradition (or through the Commentaries on the Bhagavatī Ārādhana in later days). The Bhagavatī Ārādhana itself supports this presumption: Verse No.442, in the Adhikāra on Paraganacaryā of the Bhaktapratyākhyāna Section, according to the commentator Aparājita,² states that the Samādhi of the Kṣapaka is maintained by the Superintending Teacher through many remedies, telling the stories of the ancient Kṣapakas (cirantanakṣapakopākhyāna) being one of them.

Or it, depending on other factors¹ like time and place,³ is also possible that these stories would be narrated, in a sweet and attractive manner, by two teams of attendant monks, who are well versed in story telling, to the Ārādhaka on his

2. i) Bh.Ā., p. 648.

ii) Moreover, being well versed in narrating different kinds of stories is one of the eight special merits of such teacher : Bh.Ā., No. 500.

3. Vide Bh.Ā., Nos. 672-73.

bed (saṁstara), which is the final stage of Sallekhanā,⁴ on one side, and to the pious visitors on the other. Perhaps, the exemplifying and exhorting verses, recited or addressed by the Superintending Teacher to the Ārādhaka would be worked out into the respective stories in the respective ways by the two teams of the attending monks. This type of co-ordination would also give the Superintending Teacher intermittent relief in the course of carrying out his great responsibility.

Now, it is interesting to find out how far the text of the Vaddārādhane evince the above-noted points : i.e., the author's aim and the (Jaina) technical back-ground of narration of the stories.

The author's aim of narrating these nineteen stories in the Vaddārādhane is found implied in his sincere hope expressed in the closing paragraph of each story.⁵ It can be generalised as follows : May the other Ārādhakas reflect on how this (particular) religious hero forbore these (particular or all) hardships (upasargas) and afflictions (parīśaṁsas) and accomplished the Ratnatraya leading to heavenly happiness or

4. Details regarding this are found in Bh.Ā., Nos. 633-673. For summary of these verses, see Sayyā, Saṁstara and Nirvāpaka Adhikāras in the preceding chapter.

5. Except in story No. 1, where such paragraph occurs as the last but one.

eternal bliss, and may they follow him accordingly in all respects.

From this it is clear that these stories are meant for the Ārādhakas or Kṣapakas (who are courting death by the method or rite of Bhaktapratyākhyāna)⁶ and are narrated with the purpose of helping them to maintain Samādhi by imbibing spiritual strength and courage from the lives of the heroes of the same (stories), and to follow them (the heroes) accordingly.

Moreover, in the introductory passage of the Vaddērādhane,⁷ after the benedictory verse, the author gives us outstanding glimpses of the spiritual lives of the heroes of these nineteen stories with specific reference to the Prāyopagamana method of death which they all met and which led them all to heavenly happiness or eternal bliss : Saluting Śrī Vīravardhamāna Bhaṭṭāraka, I shall narrate the life-stories of great (religious) personages who, forbearing the four kinds of hardships - caused by gods, men and women, lower beings and forces of nature - and twenty-two kinds of afflictions like hunger, thirst etc., winning the five senses, discarding the internal as well as external belongings and persevering in

6. This is not mentioned by the author here; but from the context of the verses, on which these stories are based, this has been duly noted in the preceding chapter.

7. Vadd., p. 1.5-12.

the twelve kinds of penances, adopted Saṁnyasana by the rite of Prāyopaganana,⁸ destroyed the karmas and, then, (either) attained liberation or were reborn in the Sarvārthasiddhi heaven.

Thus, these stories are of those religious heroes who died by the method of Prāyopaganana (which is much more arduous than that of Bhaktapratyākhyāna)⁹ and accomplished the Ratnatraya

Except these points,¹⁰ the author of the Vaddārādhane does not say directly anything more that can throw further light on the technical back-ground of the narration of these stories. But in the body of the text, in the course of narrating two of the stories, he seems, consciously or unconsciously, to demonstrate such back-ground in a subtle manner :

(I)

i) In the story of the sage Bhadrabāhu (St. No. 6),

8. i) It may be noted that the hero of story No.18, viz., Cāṇākya, meets death by the rite of Dīginī (Vadd., 192.10), which also is more arduous than that of Bhaktapratyākhyāna.

ii) The concerned verse in Bh.Ā., No.1556, however, mentions Prāyopaganana.

9. Vide the respective sections in the preceding chapter.

10. i) It may be noted that in the colophon of 'gha' Ms., there is a clear reference to Kavaca Adhikāra (Vadd., p.194, fn. 15).

ii) The Kolhapur Ms. also contains it : Intro.to Brhatkathā-kośa, p. 64.

when the young monk, Nandimitra, (who had imatiated his body and passions by observing several repeated fasts), on learning from his teacher (Śivagupta), that he had only a day's life remaining ahead, adopted Saṃnyasana¹¹ at the sun-rise under him (teacher Śivagupta) by abstaining from the four kinds of food unto death. The teacher asked Nandimitra (the Ārādha-ka) to lie on one side of his body, at a room in the monastery, without making any sort of movement of the body, hands or legs until death, and advised him to recite in mind the Pañcanamas-kāra.¹² The teacher, then, worshipped the Ārādhanā¹³ and preached it to Nandimitra who lay down (in the same position) listening to the same. (Vadd., pp. 82.25 to 83.3).

ii) On learning that the young monk, Nandimitra, adopted Saṃnyasana, the king, the queen, the princes, the ministers

11. i) It is obviously Prāyopagamana variety, as the details, given further, indicate.

ii) Besides the author mentions it at the close of the story : p. 83.14

iii) To be accurate, it is Anīhāra type of Prāyopagamana. vide Bh.Ā., No. 2069 or its summary under Prāyopagamana in the preceding chapter.

12. It is known as Bhāvanamaskāra : Bh.Ā. No. 758.

13. i) It is certainly the original title or name of the Bh.Ā. Vide discussion on the title under 'Bhagavatī Ārādhanā' in the preceding chapter.

ii) Moreover, the author of the Vaddārādhane mentions, more than once, the Ārādhanā as a work belonging to Caranānuyoga : Vadd., p. 6.7 (St.No.1) and p. 151.23 (St.No.14).

etc., and the people of the town came over to the monastery, paid homage to him¹⁴ and listened to the teacher's preaching the Ārādhana, and, consequently, among them, those who were of wrong faith accepted vows of the lay disciple, and the laity returned with the same (vows) consolidated (Vadd., p. 83.3 -9).

iii) After the sun-set, the teacher, knowing the young monk's imminent death, told him that he was to meet death soon and, hence, asked him to meditate on (the Jina) and listen to his (teacher's) reciting the Pañcanamaskāra. - - - The young monk did accordingly and accomplished the Ratnatraya by the rite of Prāyopagamana, died and was reborn as god Kanakadhvaja in the Saudharma heaven. (Vadd., p. 83.10-16).

(II)

1) In the story of the sage Gurudatta (St.No.14), the large snake (the former king Uparicara), which had already accepted the lay disciple's vows, on learning from the teacher (Sārasvata) that it had only fifteen days' life remaining ahead, adopted Saṁnyasana¹⁵ by abstaining from

14. This act of the devotees acquires merit for them. Because the Ārādhana is like a tīrtha : Bh.Ā., No. 2007.

15. This appears to be Savicāra Bhaktapratyākhyāna, though all the details about it are not available ~~xxx~~ in this context.

(all kinds of) food unto death. The teacher told Prince Anantavīrya (the eldest son of the former Uparicara) that the snake had adopted Saṁnyasana and it should be adored. Anantavīrya had a large and decorated pavilion erected,¹⁶ set an image of the Jina and offered worships and observed great celebrations, three times a day, (for both the image as well as the snake under the vow of Saṁnyasana), while the teacher worshipped the Ārādhana, studied it for himself and commenced preaching the same : Several verses in Sanskrit, Prakrit and Kannada are quoted (Vadd., pp. 142.5 to 144.10).¹⁷

ii) The snake piously listened to the Ārādhana preached by the teacher for fifteen days, but while dying entertained anger against Vajradāda (a Vidyādhara prince, his former enemy) for killing him for no reason. Consequently it was reborn as Nāgendra god in the lower world in the region of the Bhavana-vāsigaṣ (Vadd., p. 144.11-15).

iii) And Anantavīrya, listening to the preaching of religion by the teacher (Sārasvata), had disgust for worldly pleasures, installed his eldest son on the throne,

16. i) This part of the details stands as a good evidence to the above noted Saṁnyasana to be Savicāra Bhaktapratyākhyāna. Vide Bh.Ā., No. 639.

ii) It may be noted that a part of the pavilion, here, would be meant for the pious visitors.

17. The sources of some of these verses are noted in Part III, Ch. 2.

entered Order under the same teacher, persevered in hard penances, destroyed the karmas and attained eternal bliss. (Vadd., pp. 144.16 to 145.4).

Now taking up the first case, the Ārādhaka (the young monk) is one who adopts Prāyopagamana and is on his bed, samstara (the floor of a room in the monastery). What is (worshipped and) preached is the Ārādhanā (i.e. the Bhagavatī Ārādhanā). The preacher is the teacher (Śivagupta). The result, or response from the Ārādhaka, is that he accomplishes the Ratnatraya. And the response from the pious visitors is that those of wrong faith accepted the lay disciple's vows and the laity returned with their vows consolidated.

Regarding the second, the Ārādhaka (the large snake) is one who adopts Bhaktapratyākhyāna and is on the bed, samstara (the ground in its cave), what is (worshipped and) preached is the Ārādhanā (i.e. the Bhagavatī Ārādhanā). The preacher is the teacher (Sārasvata). The response from the Ārādhaka snake, here, is not the due accomplishment of the Ratnatraya, for the reason that the anger entertained, while dying, against its former enemy disturbs Samādhi. Thus it is Asamādhimarāṇa. Or the Ārādhaka here, turns out to be a Virādhaka,¹⁸ the loser

18. i) Vide Bh.Ā., Nos. 1683 and 1961.

ii) The Virādhaka gets the life of a lower god (devadurgati) : Bh.Ā., No. 1961.

iii) It is also called Bālamarāṇa, a fool's death : Bh.Ā., No. 1962.

of the Ratnatraya.

It is worth noting that in both of these instances, there is no reference by the author of the Vaddārādhane, to the narration of stories. Only preaching of the Ārādhana, which is listened to by the Ārādhaka and the pious visitors, is mentioned. But it is^a fact, as seen in the preceding chapter, that the Ārādhana (i.e. the Bhagavatī Ārādhana) contains numerous verses which contain direct or indirect references to the life-stories of religious and legendary, at times historical, personages interspersed throughout its text. And, hence, the preaching of the Ārādhana by each teacher, in the above two instances, includes the narration of religious stories by him. Besides there is no mention of attendant monks, whom one can expect to narrate such stories, even in the second case which is Savicāra Bhaktapratyākhyāna and where mention is made of the erection of a large pavilion etc. Moreover these two instances from the Vaddārādhane together go to show that preaching the Ārādhana (i.e. Bhagavatī Ārādhana) and preaching religion (dharma) are used in the same sense : Listening to the preaching of the Ārādhana (Ārādhaneyaṃ Vakkhāṇisuvudaṃ kēḷdu)¹⁹ is the same as listening to the preaching of dharma ('dharmaśravaṇamaṃ kēḷdu').²⁰ Besides, the Bhagavatī Ārādhana itself tells that preaching dharma means preaching it (mainly) through religious stories - dharmakathās.²¹

19. Vadd., p. 83.7-8. 20. Vadd., p. 144.16. 21. No. 653.

Hence, from these observations, it can be inferred that both the teachers Śivagupta and Sārasvata, in the above two instances respectively, did narrate (religious) stories, which were none else but similar to those now found in the Ārāḍhanā Kathā-kosas, to the respective Ārādhakas and the pious visitors too. This inference gains additional strength from the fact that amongst the quotations of several verses which form preaching of the Ārāḍhanā by the teacher Sārasvata,²² not a single one forms an outline of life-story of some or other religious hero. All of them concern with the Jaina philosophy, dogmatics etc. And no preaching of the Ārāḍhanā or dharma can be complete or effective without reference to or narration of the life-stories of great religious heroes of the past. Moreover the response from the pious visitors, in each case, corroborates the strength of the above inference.

Further, it also can be inferred that the above two instances of demonstration of the ~~technical~~ technical back-ground of the narration of stories in the Vaddārādhane, especially the second one of the Savicāra Bhaktapratyākhyāna²³ reflects, to some extent, the practice of conducting the rite of Bhaktapratyākhyāna by the Nirvāṇakācārya obtained in the days of the

22. Vadd., pp. 142-144.

23. Where details like the erection of a fine pavilion etc. are given by the author.

author of the Vaddārādhane : The Nirvāpakācārya (the Superintending Teacher), himself narrated religious stories to the Ārādhaka as well as to the pious visitors, possibly at the same time. It means that the same stories were meant for both and their contents were such as could meet the needs of both, and there were, under him, no two teams of attendant monks²⁴ to narrate, separately, religious stories to the Ārādhaka and to the pious visitors, as laid down by the Bhagavatī Ārādhana.²⁵

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24. He may have been assisted by a few other attendant monks to look after the food, calls of nature etc. of the Kṣapaka.

25. This prescription is also subject to conditions of time and place : Bh.Ā., Nos. 672-73.

CHAPTER 3

STORIES IN VADDĀRĀDHANE : VEHICLES OF PRINCIPAL TENETS AND PRACTICES IN JAINISM

The author's aim of narrating the stories in the Vaddārādhane, as noted in the preceding chapter, is to help the Ārādhaka, under the vow of Bhaktapratyākhyāna, to maintain equanimity and accomplish the Ratnatraya by exemplifying to him the unthinkable sufferings of ancient religious and legendary heroes who courted death by the rite of Prāyopagāmana and attained heavenly happiness or eternal bliss. But the contents of these stories,¹ as a whole, evince the fact

1. i) It does not, however, mean that all contents of the stories in the Vaddārādhane are originally presented by the author. As already noted, some commentaries on the Bh.Ā., in the main, are the sources for these stories. Moreover the very nature of the stories, i.e., religious and legendary, does not admit of such expectation. But the author, like many other Jaina authors, is original in deciding the structure and length of several of these stories and in selecting, adapting and rearranging the sub-tales, anecdotes, side-episodes, dogmatic bits and descriptive details. This will be noted at proper contexts in the course of this chapter.

ii) Dr. P.L.Vaidya points out that a single story, viz., of Yosodhara, has been narrated by some 25-30 authors - each distinctly showing his own skill and individuality in it : Jaina Dharma āṇi Vāṇmaya, Nagpur University 1948, Lect. IV, p. 88.

that the author had before his mind some other purpose also, viz., of edifying, instructing and exhorting the lay community in respect of principal tenets and practices in Jainism. The lay community here, technically speaking, may be supposed to be the pious visitors who come to pay homage to the Ārādhaka. Hence on the ground of the nature of the contents, these nineteen stories in the Vaddārādhane may broadly be classified under three ~~kinds~~ heads :

(I) Those stories which straight way serve the author's aim. Such ones are generally short.

(II) Those which illustrate and edify some or other tenets in Jainism concerning the laity or monk-hood, and demonstrate or explain or glorify some or other practices in Jainism concerning the laity or monk-hood and serve the author's aim as well. Among such stories, some are long and elaborately cast; several are of medium length; and a few are short, but not as short as those coming under I noticed above.

(III) Those, which are mostly non-Jaina in nature, but appear to have been harnessed by the author to serve his aim at the end. There is only one such story which is pretty long.²

2. These three heads need not be taken as water-tight compartments. A story under the first head may contain a religious tenet and it does contain one, viz., the Doctrine of Karman without which one can hardly find a Jaina religious story. Hence the deciding factor in each of the three heads may be noted to be the author's motive in narrating the stories under it.

(I)

Under this head may be classed the following stories :

- 1) No. 3 : Story of Gajakumāra 2) No. 5 : Story of Annikāputra 3) No. 12 : Story of the sage Abhayaghosa 4) No. 19 : Story of the sage Vrsabhasena

Story of Gajakumāra

In this story, prince Gajakumāra, after leading a debaucherous life on the strength of a boon got from his father, once happens to listen to the sermon of the revered Aristanemi who refers to the miseries of beings in the bad states of existence as a result of their causing trouble to good people in previous births. Then having firm faith in the words of the Jinas, he enters Order. Once at night, he stands in Kāyotsarga in a park, when a gold-smith, whose wife he had formerly possessed by force and lived with her sensuously, nails him to the ground with long hot iron bars. The sage Gajakumāra forbears the unthinkable pains, accomplishes the Ratnatraya, dies and is reborn as a god in the highest heaven.

Story of Annikāputra ✓

In this story, Annikāputra, a merchant's young son, listens to the sermon of the teacher Damasūri endowed with the supernatural knowledge Avadhi, adopts vows of the lay disciple and after knowing from the same teacher that he has a very short span of life ahead, enters Order. One day while crossing the river Gaṅgā in a boat, he is hit by storm and drowned in the stream. Forbearing the hardship caused by wind, he accomplishes the Ratnatraya, dies and attains eternal bliss.

Story of the sage Abhayaghosa

In this story, king Abhayaghosa once sees moon-eclipse and reflecting on the uncertainty of life enters Order under the teacher Nandana. Studying all scriptures for twelve years, he wanders about alone and once remains in Kāyotsarga in a park, when king Candavega, his son, the reincarnated soul of the tortoise which he had formerly killed just for fun, sets his discus in operation just for fun. It cuts off the sage's hands and legs. He forbears the horrible pains, accomplishes the Ratnatraya and is reborn as a god in heaven.

Story of the sage Vṛṣabhasena

In this story, a minister named Viṣṭamatsya, once, holds debate with the sage Vṛṣabhasena surrounded by his party of monks and is defeated in it. Taking it as insult, the same night he sets fire to the monastery in which the sage and his party of monks stayed. They all forbear the unthinkable agony, accomplished the Ratnatraya, die and are reborn as gods in the various heavens.

Now a scrutiny of the contents of these four stories shows that the Jaina Doctrine of Karman lies as an undercurrent in each of them.³ None of these stories contains sub-stories relating accounts of past lives of the hero, or anecdotes or side-episodes making its pattern elaborate. A sermon is merely referred to⁴ or its central point is just mentioned.⁵ Dogmatical discussion is hardly found; but some dogmatical terms or phrases⁶ are used here and there. Descriptions also

3. And it indirectly instructs the laity in the principle of moral retribution.

4. Like 'dharmamaṃ kēḷdu' in St.No.5, p.72.4. Now onwards 'Vaḍḍ' need not be put before such obvious reference to its page number or numbers.

5. Like in St.No.3, p. 151.17-18.

6. Like 'bāhyābhyāntara parigraha' in St.No.12, p.120.27.

are not indulged in. One finds, in each story, the author moving straight way towards his aim of exemplifying the great sufferings of the hero who calmly forbears all hardships and afflictions and accomplishes the highest good.

Coming to the other available Ārāḍhanā Kathākośas, viz., the Br̥hat-Kathākośa of Hariṣeṇa and the Ārāḍhanā Kathākośa of Nemidatta,⁷ we find that both of these authors, whose aim is just to collect and preserve the stories based on the illustrative or exemplifying gāhās in the Bhagavatī Ārāḍhanā, give these four corresponding stories in short like the other ones in their respective works. Hariṣeṇa gives these stories, Nos. 128, 130, 137 and 144, in 19, 9, 12 and 11 verses respectively, whereas Nemidatta gives them, Nos. 59, 60, 67 and 74 in 28, 16, 19 and 14 verses respectively. The main events of the four stories in the Vaddārāḍhane almost compare with those in these corresponding stories of these two works, but their authors have presented them in shorter forms. But unlike the author of the Vaddārāḍhane, these two authors do not betray an attempt at exemplifying the hard sufferings of the hero for their aim is, as noted above, to collect and preserve such stories.

(II)

Under this head may be classed the following stories:

7. These are noted in the Introduction under 'Sources of stories'.

- 1) No. 1 : Story of Sukumāra Svāmi -
- 2) No. 2 : Story of Sukaśala Svāmi -
- 3) No. 4 : Story of the Universal Monarch Sanatkumāra -
- 4) No. 6 : Story of the sage Bhadrabāhu
- 5) No. 7 : Story of Lalitaghata
- 6) No. 8 : Story of the ^{sage} Dharmaghosa
- 7) No. 9 : Story of the sage Siridīna
- 8) No. 10 : Story of the sage Vṛṣabhasena
- 9) No. 11 : Story of the sage Kārtika
- 10) No. 13 : Story of the sage Vidyuccora
- 11) No. 14 : Story of the sage Gurudatta
- 12) No. 15 : Story of Cilātāputra
- 13) No. 16 : Story of the sage Dandaka
- 14) No. 17 : Story of Five hundred sages : Mahendradatta
and others

Story of Sukumāra Svāmi

In this story, which is the longest of all, edification, explanation and glorification of the Srāvakaṇvratas (the lay disciple's vows), more particularly of the Anu-vratas (the minor vows), are found to be the outstanding features.

In the latter half of p.6, the author gives the explanation and description of Samyaktva (Right Faith) with the

complete enumeration of its twenty-five flaws.⁸ Further, he refers, with incomplete enumeration, to the nine ceremonies of dāna (gift) to the monk by the ~~monk~~ lay disciple possessing seven qualities (p. 7.8-9).⁹ Then listening to the sermon of the sage Agnibhūti, the low-caste blind girl adopts Anuvratas etc. This sermon is a fine piece of advice on the conduct of the lay disciple in which rules like prohibiting the consumption of honey, wine, flesh etc. are illustrated; and the nature of true god, i.e., the Jina, that of true religion, i.e., non-hurting etc. are explained in brief (pp. 10.10 to 12.1). Nāgasrī, on listening to the sermon of the teacher Sūryamitra, including the account of her former births full of misery and sufferings, accepts the lay disciple's vows (pp. 12.29 to 13.14). Further, on listening to another sermon of the teacher Sūryamitra, some members of the royal family of king Candravāhana adopt the lay disciple's vows. In this sermon it is pointed out that human beings float in the ocean of saṃsāra owing to wrong faith, uncontrolled senses and passions (p. 24.8-9). The importance of the lay disciple's vows

8. i) R. Williams points out that description of Samyaktva forms the first constituent of the Jaina Śrāvakācāra (Treatise on the conduct of the lay disciple : Intro. to Jaina Yoga, p. xvii.

ii) Bh.Ā., No. 736, teaches that Samyaktva is the gate through which Knowledge, Conduct, Penance and Spiritual strength enter the Soul.

9. i) Vide v.113, Ratnakaraṇḍaka Śrāvakācāra of Svāmi Samantabhadra, The Library of Jaina Literature, Vol. IX, Bijnor 1931.

ii) The nine ceremonies of which the first two alone are enumerated in the text here, are found in the gāhā (a quotation) available in some Mss. only. Vide Vidd., p.7, fn. 4.

is illustrated by the author through a series of sub-*tales*, with further *emboxed sub-sub-*tales**, which alone occupy more than one-fourth of the volume of the whole story (pp.14.3 to 22.23).¹⁰ The total bulk, which is connected with the edification and explanation of the lay disciple's vows in this story, is nearly half of its entire volume (pp.9.10 to 24.24). The actual account of Sukumāra Svāmi -- his birth, growth, disgust for worldly life, entering Order, forbearing hardships, accomplishing the Ratnatraya and being born as a god etc. -- covers less than six pages only (pp. 24.25 to 30.17).¹¹

The early part of this story, i.e., up to p.9.9, illustrates the Doctrine of Karman and transmigration of the Soul of Agnibhūti, who, puffed up with pride and passions, hates the Jaina faith and insults the sage Sūryamitra, his former teacher and obligator. This part serves almost as a back-ground to the latter one which stands in prominence with the edification and glorification of the lay disciple's vows prescribed by the author in a very interesting and entertain-

i)
10. The motif of returning vows, and thereby showing their importance through illustrative tales, appears to be favourite among the Jaina authors. Harisena too uses this motif in his corresponding story, No. 126.

ii) Cāmundarāya also has used this motif in his Cāvuṇḍarāya Purāṇa, pp. 95-96.

11. Nemidatta's story, No. 57, deals only with this part of life of Sukumāra Svāmi.

xx -ing manner by narrating a series of sub-tales with further emboxed sub-sub-tales.¹²

Another important religious feature of this story, which is the first of the treasure of nineteen ones, is that some references and religious events in it throw light on some of the author's thoughts that were perhaps uppermost in his mind while commencing this work : In the course of his referring to the syllabus for the fresh Jaina monk, the author puts in the mouth of the teacher Sudharma the whole Pro-canon of the Digambaras¹ divided into Anuyogas (expositions) particularly mentioning, among a few individual works belonging to them, the Ārāḍhanā (which is undoubtedly the Bhagavatī Ārāḍhanā) as a Carana-grantha¹³ (pp. 6.6 to 6.13). Moreover Nāgasrī, the hero's soul, accomplishes the Ratnatraya by the rite of the Bhaktapratyākhyāna¹⁴ (p.24.20). Then Avantiśūkumāra adopts Saṁnyasana by the rite of Prāyopagamana (pp. 28.28 to 29.1). All these points indicate that the author of the Vaddārādhane had great

12. Hariseṇa, in the corresponding story, does not narrate the sub-tales of the servant (baṁta) and the old woman (birdi). He gives only one sub-tale corresponding to that of the maiden (kanne) in the Vaddārādhane. It is also very short not containing the further emboxed tale of Sudāma.

13. He also refers to this work in this manner in St.No.14, p. 151.23.

14. Nowhere else throughout the work Bhaktapratyākhyāna is mentioned; but in such contexts terms like Saṁnyasana, Samādhimarana etc. are used.

respect for the Ārāḍhanā (along with Ācāra, i.e., the Mūlācāra of Vaṭṭakera) which he must have studied sincerely and must have been attracted by the group of the nineteen verses in the Kavaca chapter of its Bhaktapratyākhyāna Section, which allude to the great sufferings and forbearance of the religious and legendary heroes that embraced Prāyopagamana,¹⁵ and must have decided upon narrating these stories.

Story of Sukaśāla Svāmi

This story mainly contains the account of three souls, viz., of Siddhārtha, Sukaśāla and Śrīkāntā spread over five, six and six births respectively (pp. 32.12 to 43.17). Outwardly the major part of the narration appears to be of secular nature; but its structure is worked out with the Jain concepts of nidāna, jātismarana, Avadhi knowledge etc., and most of the scenes are laid in the wonderland of the Vidyā-dharas of the Jain cosmography.

The actual story or account of Sukaśāla commences from p. 43.8. Under the entire narration concerning the various souls in their manifold births, lies the Law of Karma illustrated in the form that the soul ^{carries} ~~carries~~ forth love for

15. Except the hero of St.No. 18 who embraces Inḡiṇī death : p. 192.10.

or hatred against a particular being to the next birth.¹⁶

The same law with its retributive effect is illustrated in an anecdote in the same stream of narration : Jayāvati, the chief-queen of Siddhārtha, as result of rebuking her husband for his entering Order (p. 45.9-12), and of hating the Jaina faith (p. 48.1), dies with Ārtadhyāna and is reborn as a tigress. The omnipotence of the law of Karman¹⁷ is clearly seen in the utter failure of all precautions taken by queen Jayāvati against Sukaśala's seeing his father-monk (pp. 45.8 to 47.13). Thus the illustration of the law of Karman and its omnipotence prominently figures in this story. Sukaśala's facing the hardships and his forbearance are exemplified, as usual, at the end on p. 48.

Harisena's corresponding story No. 127, contains all this in brief.¹⁸ But the author of the Vaddārādhane has some

16. This may be a facet of the Doctrine of Karman, noted by Glasenapp, in its technical garb : 'jallese marai tallesse uvavajjai', Kg.I, 117b : A being at its birth has in the beginning the leśyā (soul-colour) which it possessed at its death in the preceding existence : The Doctrine of Karman in Jaina Philosophy, English Tr. by G.Barry Gifford, Ed. by H.R. Kapadia, Bombay 1942, p. 49.

17. Bh.Ā., No. 1621 teaches that in the whole universe there is nothing that is stronger than Karman.

18. Nemidatta in his corresponding story, No. 58, narrates only the last part of the story in the Vaddārādhane, i.e., pp. 43-49.

more points to add so as to make it a better Ārādhana story : He glorifies the merit of adoring the Cārana sage. Even an elephant, whose karmas have calmed down , following a Vidyādhara named Suvega, worships the feet of a Cārana sage, acquires merit, and after death, is reborn as a king (pp. 37.11-14 and 38.10-14).¹⁹ Moreover with a view to glorifying Saṁnyāsana, he makes the tigress (the soul of queen Jayāvatī) repent, adopt the vows (obviously the five great vows) at the hands of her former husband whom she had rebuked in the previous existence and embrace Saṁnyāsana. Therefore, in this story, the tigress eats up Sukaśala first and remembering her former life does not hurt Siddhārtha at all. But in Harisena, the tigress eats up both, first Siddhārtha and then immediately Sukaśala, and then repents etc.²⁰

Story of the Universal Monarch Sunatkumāra

This story too is set in the world of Vidyādharas, the demi-gods of the Jaina cosmography. It is replete with the Vidyādhara princes' romance, adventures, duels and battles

19. Harisena is silent on this point.

20. It is difficult to decide now whether the author of the Vaddārādhane is original in this alteration or adaptation or has followed some other source.

fought with the aid of spells like Prajñapti (p. 61.5), Avalokini (p. 62.1-2) etc. Yakṣas, Kinnaras and other divine beings also appear on the scene. The two Cāraṇa sages Guṇadhara and Sumāli tinge the fairy tale atmosphere of the Vidyādhara with piety and reverence. Astrologers' forecasts (pp. 58.7-8, 61.22-25 etc.) control and direct the main stream of narration. The major part of the narration is put in the mouth of Kamalamati, a Vidyādhara damsel, with the Cāraṇa sage Sumāli as the sub-narrator (pp. 56.6 to 65.14).

The sub-story of the lay-disciple Jinavarma (pp. 63-65) illustrates the Doctrine of Karman and explains the importance and efficacy of the Śrāvaka-vratas. Jinavarma himself explains the doctrine in simple words : "It is not his (Bhāradvaja's) fault (that Bhāradvaja caused his back burnt by an evil desire), but it is the fructification of his own deeds of previous births." (p. 64.26-27). There is also a specific reference to the four-fold conduct of the lay disciple : dāna, pūje, śīla and upavāsa (p. 64.2-3).

The latter part of the story (pp. 65.27 to 70.15) consists of two episodes connected with the life of Sanatkumāra. The first (pp. 65.27 to 69.6) illustrates the importance of the vow of Ācāmlavaydhamāna²¹ and explains āvici-~~XXXXXX~~

21. It is an elaborate vow for the observance of which are required 5,150 days, i.e., fourteen years, three months and twenty days : Antagaḍa-dasāo and Aputtarovavāiye-dasāo, Ed. by M.C.Modi, Gurjara Grantha Kāryālaya, Ahmedabad 1932, Notes p. 121.

marana²² (death advancing in ripples every moment) with an interesting demonstration (p. 68). The second one (pp. 69.7 to 70.10) illustrates the Jaina dogma that trodding the path shown by the Jinas, i.e., ascetism, alone has the remedy against birth, diseases and death (p. 70.1-3). It also indirectly explains a rule concerning the conduct of the Jaina monk that he should not resort to medicine for any disease.

The story of Sanatkumāra, the fourth universal monarch of the Jaina hagiology, appears to be very popular among the Jaina poets or authors. It is narrated by Devendra in his Sukhabodhā commentary (in Prakrit) on the Uttarādhyayana Sūtra.²³ It is also found in the Sanskrit Kathākosa of an unknown author.²⁴ Harisena in the corresponding story, No.129, narrates it in short which forms just a part of that in the Vaddārādhane (pp. 65.27 to 70.15). Nemidatta's corresponding story, No.3, also deals with the same part in short. Of all these corresponding stories, the one of Devendra compares best with

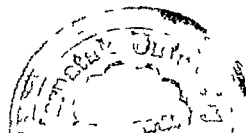
22. i) It is the first of the seventeen kinds of death referred to by Bh.Ā., No. 25.

ii) Vide also Bh.Ā., Vijayodayā Commentary, p. 86.

23. i) Bombay 1937, pp. 132 ff.

ii) It was translated into German by Jacobi in his *Ausgewählte Erzählungen in Māhārāṣṭrī*, Leipzig 1886, and which was further translated into English by J.J.Mayer in his *Hindu tales*, London 1909.

24. Translated into English as the *Kathākosa* (Treasury of stories), by C.H.Tawney. The Royal Asiatic Society, London 1895.



that in the Vaddārādhane. Yet Devendr's story does not contain the explanation of āvīci-marāṇa with the demonstration of doni-koṇḍa, etc., which is so beautifully presented in the Vaddārādhane.

Story of the sage Bhadrabāhu

This story has two aspects. One, obviously the main, contains the account of the great migration of the Jaina Saṅgha from Madhyadesa, at the time of the twelve-year famine, to Kalbappu in Mysore under the revered Bhadrabāhu, the fifth Patriarch and last custodian of the fourteen Pūrvas, with Candragupta Maurya as his royal disciple and a party of eight thousand monks; and it also records as a corollary of this great event the account of the split that occurred in the Jaina church leading to the rise of two divisions in it, viz., Jina-kalpis and Sthavira-kalpis which further gave rise to the Śvetāmbaras and the Yāpanīyas also. The ~~rather~~ other, which forms an inserted part (pp. 75.5 to 85.4), and which can be called the sub-tale of Nandimitra put in the mouth of the teacher Samādhigupta, relates the account of the past lives of Samprati Candragupta, the grand-son of emperor Aśoka.

Harisena's corresponding story, No.131, does not contain anything about the second aspect. The same is the case with Nemidatta's story, No.61, which is narrated in just

27 verses. But the author of the Vaddārādhane seems to incorporate the sub-story of Nandimitra or the account of the past lives of Samprati Candragupta, with the specific purpose of explaining or demonstrating the vow of Prāyopagamana and preaching of the Ārāhanā through the teacher Śivagupta (pp. 82-83). This has been duly discussed in the preceding chapter. Moreover, through this tale, the author also explains how a sinful soul, the vagabond Nandimitra,²⁵ coming in contact with a Jaina Sage, Śivagupta, gradually attains high spiritual life through fasts and austerities, submits himself to death by the rite of Prāyopagamana, is reborn as god Kanakadhvaja, who himself glorifies the fruit of his penances by coming back to his former place²⁶ and worshipping his dead body -- another demonstration to encourage the Ārādhaka and exhort the pious laity.

The episode of Kāṣṭhakūṭa and his wife Jayaghante, however, has an entertaining value.

Coming to the main story or its first aspect, Harisena differs from it on some important points : In

25. It may^{be} noted that Hemacandra's Parīṣiṣṭaparvan, Edited by Jacobi, The Asiatic Society of Bengal, Calcutta 1932, Ch. XI, 39-54, refers, in short, to Samprati's past lives in which he is mentioned as a starving vagabond (raṅka).

26. "In the beginning of his career also private inclinations send a god back to the centre world" : The Doctrine of the Jains, p. 244.

Harisena emperor Candragupta enters Order, becomes the first knower of the ten Pūrvas, becomes, bearing the name Visākḥācārya, the chief of the Saṅgha and leads it to Punnāṭadeśa in the South. Bhadrabāhu, considering his advanced age, stays there only and later submits himself to Samādhimarana in the region of Bhādrapada near Ujjayini.²⁷ Regarding the account of the split Harisena almost agrees with the author of the Vaddārādhane, who, but, presents it in detail. Nemidatta, again, differs from Harisena on some points : In Nemidatta's story Bhadrabāhu, owing to his short life-span ahead, stays there only. His chief disciple, Visākḥācārya, leads the migration to the South. Then emperor Candragupta enters Order and waits upon the teacher Bhadrabāhu. Later Bhadrabāhu submits himself to Samādhimarana under a baṇṇyan tree in Ujjayini.²⁸ At this context it is worth taking into consideration what Hemacandra in his Parisiṣṭaparvan, Canto IX (1-113), tells : Owing to Kuṇāla's blindness, Samprati, his son, a baby in arms, is anointed as Asoka's successor. After Asoka's death, Samprati ascends the throne and becomes a powerful monarch and devout Jaina. About this time, a terrible famine sets in and forces the Jaina monks to emigrate as far as sea-side. At this time

27. It may be noted that Kalbappu is not at all mentioned here.

28. Nemidatta, too, does not mention Kalbappu, and he does not tell anything about the split in the Jaina Saṅgha.

Bhadrabāhu is in Nepal etc.²⁹ Thus these three stories in the Ārāḍhanā Kathākōśas do not completely agree in respect of the account of the great migration of the Jaina Saṅgha to the South and Hemacandra's account is altogether different one.

Now this story, as left by the author of the Vaddāradhane, with its vigorous narration containing the sub-tale of Nandimitra, with additional episodes of Kāmtāra-bhaikṣa and Pitcher-on-tree in its latter part (pp. 89-91), with a wealth of details not ~~xxx~~ found in the corresponding stories in the other available Ārāḍhanā Kathākōśas, appears at the face of it, as providing us with some new or additional information that may shed fresh light on the Bhadrabāhu - Candragupta tradition in the Mysore region - the tradition which is also recorded in some literary and quasi-historical works like Ratnanandi's Bhadrabāhu Carita in Sanskrit (1415 A.D.), Cidānanda's Munivaṃśābhyudaya in Kannada (c. 1680 A.D.) and Devendra's Rājāvali Kathe in Kannada (1800 A.D.)³⁰ and corroborated by epigraphical evidences and early local manuments and accepted by

29. Thus according to this account, during the terrible famine Bhadrabāhu is in Nepal. Candragupta Maurya is dead long back. It is Samprati who is on the throne.

30. M.D.Desai, in his Short History of Jaina Literature (in Gujarati), notes that there is no record of Bhadrabāhu-Candragupta Migration to South India in any of the Svetāmbara Prabandhas connected with Bhadrabāhu : Jaina Sāhityaṇo Itihāsa, Shri Jaina Svetāmbara Conference, Bombay 1933, p. 88, fn. 78.

eminent historians as a historical fact.³¹ But a close scrutiny of it indicates that the author of the *Vaddārādhane* in his zeal of collecting ample material from different, at least two, sources dumps in his story matter representing two different traditions and while presenting it in an entertaining manner is found confused in two respects :

(1) He, in his narration of the story, uses, in the same context, two names of two Maurya emperors, viz., Candragupta Maurya, the founder of the dynasty, and Samprati Candragupta, his great great grandson. (2) He, further, uses, the

31. 1) B.L.Rice : *Mysore and Coorg from Inscription*, London 1909, pp. 3-10. (2) Vincent Smith : *Oxford History of India*, 3rd ed., Oxford 1958, pp. 98-99. (3) Ramaswami Aiyangar and Seshagiri Rao : *Studies in South Indian Jainism*, Madras 1922, pp. 19-23. (4) B.A.Saletore : *Medieval Jainism*, Bombay 1938, pp. 3-4. (5) J.P.Jain : *The Jaina Sources of the History of India*, Delhi 1964, p. 103.

ii) Some Scholars differ on some factors of this tradition: (1) This Bhadrabāhu is Bhadrabāhu II, the author of the *Niryuktis* and the teacher of Kundakunda after migration : A hidden land-mark in the History of Jainism, by Dr. H.L.Jain, B.C.Law Volume II, B.O.R.I., Poona 1946, p. 60. (2) It was Bhadrabāhu III and Candragupta II who came to Kalbappu : Sham Shastri, *Mysore Archeological Report* 1923. This point is noted by Dr. Saletore, *Op.cit.*

in the same context, both Pāṭalīputra and Ujjayini as the capital cities of Samprati Candragupta.

The mention of the two names of the two Maurya emperors is found in the following sequences and recurrence :

Candragupta	...	...	p. 75.8
Samprati Candragupta	...	...	p. 75.25
" "	...	...	p. 75.30
" "	...	...	p. 76.2
" "	...	...	p. 84.32
" "	...	...	p. 85.2
King (arasaṁ)	...	...	p. 85.21
Samprati Candragupta	...	...	p. 86.2
" "	...	...	p. 87.17
2 "	...	...	p. 88.3
Sage Samprati Candragupta	...	...	p. 88.12
Sage Candragupta	...	...	p. 88.23-24
" "	...	...	p. 89.1
" "	...	...	p. 90.12
" "	...	...	p. 90.19
" "	...	...	p. 90.26
" "	...	...	p. 91.4
" "	...	...	p. 91.17
Sage Samprati Candragupta	...	...	p. 93.22

Then coming to the confusion of names of the capital cities, the author of the *Vaddārādhane* tells that Candragupta was made king by Cāṇākya after the Nandas were uprooted, and that Candragupta ruled in the city of Pāṭalīputra (p.75.5). Then after giving the account of Candragupta's successors, he tells that as the emperor Samprati Candragupta reigned, the teacher Samādhigupta, endowed with the supernatural knowledge Avadhi, came over to Pāṭalīputra (p. 76.1) and took up his abode in an outside park. Samprati Candragupta went ~~to~~ there paid homage to the sage and requested him to relate the account of his past lives (pp. 75.30 to 76.4). The teacher commences relating the same account which closes on p. 84.32. Then the author continues : Listening to the account of his previous births related by the teacher Samādhigupta, being pleased and having bowed down to the teacher, the emperor Samprati Candragupta went back to his palace, reigned the earth and lived happily in Ujjēni (p. 85.1-4).

This confusion of names of the two Maurya emperors and the two Maurya capital cities, found in this ~~in~~ story, may be possibly owing to the author's inserting the sub-story of Nandimitra, or the accounts of the past lives of Samprati Candragupta, which represents ^atradition different from the one which is represented by the main or frame story of Bhadrabāhu. In narrating this sub-story the author of the *Vaddārādhane* appears much more concerned with the demonstration of the

rite of Prāyopagamana together with preaching of ^{the} Ārādhana, that also in an entertaining and interesting manner, than with recording a tradition with the historian's eye so as not to disturb the tradition obtained in the narration of the main story.

Canto IX of Hemacandra's Parisiṣṭaparvan clearly states that a dreadful famine occurred when Samprati Candragupta, the powerful monarch and devout Jaina, was reigning the Magadha country and it drove the monks as far as sea-side. The same work, in Canto XI (39-54), contains in short an account of the past life of Samprati Candragupta which broadly agrees with the corresponding portion of the story in the Vaddārādhane. Moreover the early part of Canto IX of the Parisiṣṭaparvan relates the account of Kuṇāla's blindness which is also found with ^a wilder motif in this story in the Vaddārādhane. Hence some source having similar legend about Kuṇāla's blindness and traditional account of Samprati Candragupta's past life, appears to have provided the author of the Vaddārādhane material for the building up Nandimitra's tale and disturbed the tradition in the main story which has a different, perhaps his main source at hand, possibly some Prakrit commentary on the Bhagavatī Ārādhana.

Thus this story in the Vaddārādhane does not give us any additional evidence regarding the Bhadrabāhu-Candragupta tradition obtained in Karnatak but appears to venture

to represent, at a time, streams of two different traditions. The main or frame story of Bhadrabāhu represents a tradition recorded in S.B.1, regarding the migration of Bhadrabāhu and Candragupta to Kalbappu etc., and in S.B. 40 and 54, regarding the episodes of Kāntāra-bhaikṣa etc.³² The tale of Nandi-mitra partly represents a tradition, which is similar to, though not identical with, the one found in Hemacandra's *Parīśiṣṭaparvan* cantoes IX and XI as noted above.³³ Yet this story in the *Vaddārādhane* has some important points to its credit : It is, as things stand today, the earliest literary work in Kannada to record the famous Bhadrabāhu-Candragupta tradition in its main or frame story. S.B.1 (c. 600 A.D.) is older than this story; but S.B.40 (1163 A.D.) and S.B.54 (1129 A.D.) are younger than it.³⁴

Story of Lalitaghate

This story contains more edificatory and dogmatical matter than the narrative one. Harīṣeṇa gives the correspond-

32. For details about S.B.40 and 54, vide Mysore and Coorg from Inscriptions.

33. It may be noted that M.G.Pai's conclusions arrived at in his article, *Advent of Jainism into Karnatak*, *Kannada Sāhitya Parisatpatrike*, Vol.XXVI, p.142, appear to have been based on his hurried reading of the text of this story in the *Vaddārādhane*.

34. Vide Introduction, discussion on date under 'Title, Authorship and Date'.

-ing story No.132, in just 8 verses and Nemidatta, No.62, in 13 verses. The central idea of the corresponding stories of these different authors is the same. But the author of the Vaddārādhane augments it mainly with a sermon put in the mouth of the sage Abhayaghosa,³⁵ which forms more than half the part of the whole story (pp. 96.12 to 99.12). It is full of edification and dogmatical matter intended for instructing the pious laity :

After explaining what is dharma, who are the true sages and who is the true god, the sage Abhayaghosa elaborately describes the four conditions of existence, viz., hellish, sub-human, human and divine, around which the sinful soul wanders.³⁶ He, then, respectfully refers to three types of the great vow (obviously the Bhaktapratyākhyāna) with three respective fruits: The best, the medium and the ordinary vows liberating the soul, after destroying Karman in three, five and eight births respectively (p. 98.24-28).³⁷ The sage, then, describes the abode

35. The sage Abhayaghosa, or some other one playing his role, does not appear at all in the corresponding stories of Hari-sena and Nemidatta.

36. Cf. Bh.Ā., Nos. 1561-1601. This portion forms a part of the Kavaca Chapter. Hence the contents of the above noted sermon are also conducive to the Ārādhana.

37. Cf. Bh.Ā., Nos. 2160-2162.

and state of the liberated soul (pp. 98.29 to 99.12). Thus this sermon contains, more or less, an epitome of the Jaina philosophy.

Moreover though the sermon of the revered Vardhamāna is merely referred to (p. 100.22), the author makes him, afterwards, advise the thirty-two princes on the relation between austerities and liberation : Just as gold-ore has to go through several hard processes like being pounded, heated etc., similarly the human soul has to undergo severe austerities before liberation (pp. 100.27 to 101.2).

The non-availability of prey to the hunting princes, the breaking down of their bows, the four clues (sābhijñāna, p. 100.6) to the sage's forecast etc. have entertaining value.

This story exemplifies the rite of Prāyopagamana on a large or mass scale.

Story of the sage Dharmaghosa

In this story, the author of the Vaddārādhane appears to illustrate the best (Utkṛṣṭa) Ārādhana as distinguished from the medium (madhyama) one through the narration of accounts of lives of two ^{ascetics,} ~~aspects~~ viz., Dharmaghosa and Dharmakīrti, who were formerly princes, but entered Order on listening to the teacher Guṇottama's brief sermon consisting of just a few quotations (pp. 102.21 to 103.10).

Harisena's corresponding story, No.133, is narrated just in 17 verses and that of Nemidatta, No.63, in 13 verses. In both of these corresponding stories, Dharmakīrti does not appear at all.

But in this story in the Vaddārādhane, Dharmaghosa is shown to have trod^{den}-the path of the best Ārādhana and, after destroying all karmas, to have obtained eternal bliss (p.104.13.15),³⁸ whereas Dharmakīrti is shown to be Āsannabhavya (worthy of being liberated in the near future), who attains liberation in the third subsequent birth (p.104.23-24). It is certainly an example of madhyama Ārādhana.³⁹

In the part of the story concerning Dharmaghosa, a rule regarding the conduct of the Jaina monk is explained : Jaina monks do not accept food or drink from gods or goddesses.⁴⁰

Moreover in this story the author enumerates the four Anuyogas of the Digambara Canon, viz., Prathamānuyoga, Caranānuyoga, Karanānuyoga and Dravyānuyoga, to be studied by the newly initiated monk (p. 103.14.15).

The Tīrthakara Svayamprabha in Pūrvavidehe and his being consulted by Śrīyādevatē add to the Jaina cosmographical atmosphere of the story.

38. Vide Bh.Ā., No. 2160. 39. Vide Bh.Ā., No. 2161.

40. This is the chief motif of the corresponding stories in Harisena and Nemidatta.

Story of the sage Siridiṇṇa

This story has two aspects : (1) The glorification of the great festival of the Jinas (Jinamahāmahime) during the Phālguna ~~Nandīśvara~~⁴¹ Nandīśvara⁴¹ as observed by king Jitasatru and other two feudatory princes who are all lay disciples with Right Faith in the Jaina Scriptures. The importance of this festival of the Jinas is illustrated through the anecdote of the wet-nurse Vinayamati, who observes two fasts of eight days (astopavāsa) each successively, dies and is reborn as Śrīyādevate who does good to each of her adorers. Siridiṇṇa is born by the grace of this goddess only. This anecdote also illustrates that austerities are more important than mere celebrations (pp. 106.10 to 108-15). (2) The part of the story concerning Siridiṇṇa and the pet parrot illustrates the Doctrine of Karman and exemplifies the hard sufferings and forbearance of the hero (pp. 108.16 to 109.25).

41. i) Maha is a festival of worship of the Jinas by lay disciples and Mahāmaḥa is that observed by lay disciples who are kings, feudatory princes etc.

ii) The Astāhnika (eight days) worship of the Jinas takes place during the Nandīśvara festival from the 8th to the full moon day of the bright fort-night of the months of Kārtika, Phālguna and Āṣāḍha.

iii) "This ~~xx~~ act of worship -- one of the forms of Pūjā listed by Jinasena -- is a surrogate for adoration of the Jaina images by the gods in the temples of the Nandīśvara-dvīpa, which is inaccessible to mortals". Jaina Yoga, p.232.

Harisena's corresponding story, No.134, mostly compares with this story which has greater details. But Nemidatta's story, No.64, is narrated in just 16 verses and does not contain the first aspect at all.

Story of the sage Vṛṣabhasena

In this story, an eight-year old prince Vṛṣabhasena enters Order along with his father, Pradyota, who wanted to coronate the prince before he could embrace monk-hood. But prince Vṛṣabhasena, at this young age, prefers 'mōkṣapaṭṭa' (throne of liberation) to 'rājyapaṭṭa' (throne of royalty) (p.113.5-6), for human life is like 'paṇipulla' (a dew-drop on a blade of grass) (p.113.10) and worldly pleasures are like 'kiṃpākaphala' (a sweet but poisonous fruit) (p.113.20). Here it can be seen that prince Vṛṣabhasena's arguments have didactic value and they form a fine piece of advice to the laity.

Vṛṣabhasena meets death by the rite of Prāyopagamana, destroys all the karmas and attains eternal bliss in the same birth. (p.114.18). But Pradyota accomplishes the Ratnatraya, dies and is reborn as a god (p.114.18-19).

From this discussion it is clear that Vṛṣabhasena's ascetic career and death, marked by sincere longing for liberation at an early age and perseverance in accomplishing it, is

an example of the best Ārāḍhanā and the ascetic career and death of Pradyota is an example of the medium type of Ārāḍhanā.⁴²

In the earlier and the major part of the story (p.110.10 to^p 112.15), there is little Jaina religious atmosphere except a few names like Jinavādika, Jinamati and Jinadatte (p.110.23.24) and a part of a sentence concerning adoption of the vow of celibacy and adopting nun-hood (p.112.1).

Harisena's corresponding story, No.135, compares well with this story. But Nemidatta's story, No.65, is too short to stand comparison.

The author of the Vaddārāḍhane, in this story, describes the sufferings and forbearance of the sage Vṛṣabhasena in a very touching manner (particularly on p. 114.15-19), which would exhort any Ārāḍhaka to be firm in his great vow.

Story of the sage Kārtika

In this story, king Agnirāja falls in love with his youngest daughter Kṛttikā and getting the consent of his ministers and subjects by artifice, marries her.⁴³ Kṛttikā later gives birth to a son, Kārtika. Prince Kārtika, at the age of

42. Vide Bh.Ā., Nos. 2160-2161.

sixteen, on hearing from his mother, for the first time, that his father also happens to be her father, develops disgust for worldly life and enters Order and wanders about alone (pp.115-12 to 117.5).

The author, in this part of the story, illustrates two vows : one concerning the laity and the other concerning monk-hood. The king's falling in love with his own daughter etc., illustrates the importance of the lay-disciple's fourth vow, viz., Svadāra santosaṁvṛata, being content with one's own wife. The sages' request to the king to specify the gem, before they could respond to his question (p. 116.2) illustrates the importance of one of the five Samitis of the monk viz., bhāṣa-samiti (carefulness in speaking).

The part of the story connected with Krauñca's striking the sage with a missile etc. (p.117.6-25) illustrates the harmfulness of anger.⁴⁴

The washing of the dirt (mala) from the sage Kārtika's body by rain-water, which later turns into pañjāra etc.

43. Stories with such shocking events of brutal love are found in other Jaina narrative works also : i) Story of Prajāpati, in Guṇacandra's Mahāvīra-Carīya, Devacand Lalbhai Pustakoddhāra Series, No.75, Bombay 1929, Prastāva III, Bhava 17. ii) Story of Puṣpacūla and Puṣpacūlā, in Hemacandra's Parisiṣṭaparvan, Canto VI, 88-104.

44. Bh.Ā., Nos. 1360-1374, eloquently presents the harmful nature of anger.

(p. 117.1-5), glorifies the Malaṣadhi rddhi, a kind of miraculous power possessed by some Jaina sages.⁴⁵

Harisena's corresponding story, No.136, and Nemi-datta's story, No.65, are almost the same in outline. But the author of the Vaddārādhane narrates it in a very attractive manner with all events lucidly presented.

Story of the sage Vidyuccora

In this story, king Vidyuccora, who is a lay-disciple, plays the role of an adept thief in order to realise an oath, taken by him at his boy-hood while playing the game thief-and-ball, that he would get his friend Yamadanda, son of the royal city-guard, hanged when he would succeed his father. Vidyuccora, as a thief, stands thirty-two punishments administered by the city-guard because of his being aware that such human sufferings are trivial -- less than even one hundred thousandth part of those found in hells about which he, as a boy, had heard from a Jaina teacher. In principle he realises the oath. Then he enters Order, forbears hardships created by a deity, dies by the rite of Prāyapagamana and is reborn in heaven. Thus the main story glorifies the lay-disciple's

45. Eight miraculous powers, with their sub-kinds, are attributed to the Jaina sage practising severe penances.

conduct and exemplifies the religious hero's sufferings and forbearance.

The central idea is the same in the corresponding stories of Hariṣeṇa, No.138, and of Nemidatta, No.68, but narrated in short in 73 and 43 verses respectively.

But the author of the Vaddārādhane has developed it into a pretty long story adding, at proper contexts, didactic bits, dogmatic discussion and illustrative episodes. He has made it edifying and entertaining to the pious laity and conducive to the heart of the Ārādhaṇa.

Unlike Hariṣeṇa and Nemidatta, the author of the Vaddārādhane, makes Vidyuccora repeat, in brief, the sermon delivered by the teacher Śivagupta long back and avails himself of an opportunity to discuss and explain some dogmatical and ethical points having educative value for the pious laity (p.126.9 to 128.2) :

sīla (maintenance of the vratas)

Those who are devoid of vratas (vows) and cāritra-guṇas (qualities of good character) are reborn in hells and undergo untold agonies.⁴⁶ The sufferings of beings in hells

46. i) Under 'vrataśīlacāritra guṇaṅgal' (p.126.13), the author seems to enumerate hastily and incompletely, the five anuvratas, three guṇa-vratas, four śikṣā-vratas and a list of some prohibited articles—all dumped together without being specified or classified.

ii) The Digambaras give the collective designation of sīla to guṇa-vratas and śikṣā-vratas : R.Williams, Jaina Yoga, p.55.

are described at some length⁴⁷ (pp. 126.22 to 127.19). Then the author refers to Caurvidha Śrāvaka-dharma - four-fold conduct of the lay-disciple (p.127.20-21) as well as Dvādaśa-vidha Śrāvaka-dharma - twelve-fold conduct of the lay disciple (p.127.22-23). Further he explains who is true God (p. 127.23-24), what is true dharma (p.127.24) and what is true penance (p.127.24-25), enumerates navapadārtha - nine fundamentals (p.127.24-25), refers to pañcāstikāya - five entities and śaḍdravya - six substances (p.127.25-27) and then fully describes Samyaktva - faith in the teachings of the Jina with its eight merits and twenty-five refractions (pp. 127.25 to 128.2). This analysis of the contents of the sermon clearly shows that it is almost a miniature Śrāvakācāra (treatise on the conduct of the lay disciple).⁴⁸

47. The traditional description of the life in hells, has been used by the Jaina treatises on the conduct of the lay disciple, to illustrate the retribution for evil acts or refractions of vows : R.Williams, Jaina Yoga, p. 253.

48. "In the presentation of the Śrāvakācāra the original pattern, Digambara as well as Śvetāmbara, seems to have been a description of Samyuktva and the twelve vrates followed by a sketch of the ritual and incorporating miscellaneous injunctions that cannot be brought under the head of any particular vow" : R.Williams, Jaina Yoga, Intro. p. XVII.

The author of the Vaddārādhane, then, makes Viṭṭu-ccora, a Śrāvaka, reflect on the transitory nature of human life and the impurity of human body⁴⁹ through some quotations and their explanation (pp.131.29 to 133.13).

The episode of the Sarvarūjāpahāra (Necklace having divine power of curing all diseases) illustrates the merits of sincere devotion to the Jinas (p.130.6-17).

Lastly, at the end of the story, the author duly enumerates the four grades of Dharma-dhyāna -- Auspicious meditation⁵⁰ and those of Śukla-dhyāna -- pure meditation⁵¹ with reference to Kṣapakaśrēṇī -- spiritual ladder for the monk under the vow,⁵² through which the hero destroys the eight karmas and attains eternal bliss.

49. i) These are the two anupreksas (meditations), anitya and asaucya, of the twelve which are separately treated in treatises on the topics.

ii) But several Digambara writers on Śrāvakācāra also have treated these anupreksās. Vide Jaina Yoga, p. 244.

iii) There is no wonder if the author of the Vaddārādhane touches two of them in the right context in this story in which he has presented a miniature Śrāvakācāra as noted above.

50. Vide Bh.Ā., Nos. ¹⁷¹¹⁻¹⁴~~1878-79~~ in which the four grades of this meditation are enumerated and explained in subsequent gāhīs.

51. Vide Bh.Ā., Nos. 1878-79 in which the four grades of this meditation are enumerated and explained in subsequent gāhīs.

52. Vide Bh.Ā., No. 2093.

Story of the sage Gurudatta

This story mainly consists of accounts of the souls of King Uparicara and his four queens, the Viḍyādhara prince Vajradāda, the wood-cutter Tuṅgabhadra and Gomati, a hunter's wife in their several continued births.⁵³ Harisena's corresponding story, No.139, is given in short which broadly agrees with this in out-line, but differs in structure and scope of accounts. Nemidatta's story, No.69, is too short to stand comparison. But the author of the Vaddārādhane has made it a fine dharmakathā, to be accurate, a fine Ārādhnakathā, replete with sermons, religious instructions, moral exhortations and dogmatic details. He has also added the sub-tale, a folk-tale, of the two carpenters.

A scrutiny of the contents of this story from the religious point of view, indicates that besides his proposed aim, the author has before his mind the edification and glorification of the lay disciple's vows on one hand and the illustration and explanation of the main ideals of the Jaina monk, together with the demonstration of the vow of Bhaktapratyākhyana and preaching of the Ārādhana,⁵⁴ on the other.

53. It is, rather, a group of stories as the author himself suggests at the close of it (p.161.21).

54. This point has been duly discussed in the preceding chapter.

The four queens of King Uparicara, who are endowed with Right Faith in the words of the Jinas, on advent of a calamity, die religious death with their undeluded minds and are reborn as gods (p.138.1-6) and live a glorious heavenly life which is just the favour of the Doctrine of the Jinas (p. 141.6-7). But king Uparicara, with wrong faith and consequently with deluded mind, dies with painful meditation. (Ārtadhyanā) and is reborn as a big snake. The snake, later, on instruction and advice by prince Anantavīrya, the four goddesses and the sage Sārāsvata, adopts the lay disciple's vows (pp. 139.15 to 142.5). Gomati, a hunter's wife, on listening to the sermon of the teacher Samādhigupta, partly adopts the lay disciple's vows (pp. 150.27 to 151.1-2). This leads her to be born as princess Kṣ Abhayamati. The formidable white elephant (the soul of Tuṅgabhadra), on listening to the sermon of Acyutendra, adopts the lay disciple's vows along with Samyaktva (p. 156.21-23) and subsists on dry leaves and pure water.⁵⁵ With this type of conduct, the elephant once shows compassion to a burnt rabbit and, consequently is reborn, after death, as a god. Even the jealous Buddhist, Buddhadāsa, adopts the lay disciple's vows and ~~prapasa~~ flourishes (p.161.12-15).

Side by side, this story also illustrates and explains the Jaina monk's ideals, particularly the foremost one, viz.,

55. The principle of Ahimsā (non-hurting) can hardly be illustrated better than this in this context.

the Samādhimarāṇa in its various phases : The four queens of king Uparicara resort to, possibly, Avicāra Bhaktapratyākhyānamarāṇa, die and are reborn as gods (p.138.2-6). Prince Anantavīrya, keeps before his mind his mothers' ideals, as against his father's, enters Order, practises severe penances, destroys the eight karmas and attains eternal bliss (p.144.16 to 145.4). The snake, formerly king Uparicara, adopts Savicāra Bhaktepratyākhyāna, dies with painful meditation and, hence, is reborn as Nāgendra god in the lower world (p.144.11-15). Queen Abhyayamati adopts the great vows, studies scriptures including the Ārāḍhanā, practises hard penances and submits herself to Saṁnyāsana and is reborn as a god (pp. 151.21 to 152.3). The sages Gurudatta, Hāṣamukha, Gajakumāra and Narasiṁha calmly forbear all hardships and afflictions and die by the rite of Prāyāṅgamana and attain eternal bliss or heavenly happiness.

The very core of the Jain philosophy is put in the reflection of the sage Gurudatta, upon which he dwells while he is being burnt with oil and twisted hay, by the angry Hāṣamukha : "It is not his fault. It is the time for the rise of the karman of my past life and it is that karman that burns me, but not he. If at all he burns, he burns only my body which is perishable and he dares not burn my Right Faith, Knowledge and Conduct. He is indeed my benevolent friend" (p.153.14-18).⁵⁶

56. Cf. Bh.Ā., Nos. 1528-29.

At this context, the author of the Vaddārādhane indulges in dogmatic discussion connected with the final stage of Ārādhana leading to eternal bliss (pp. 154.7 to 155.26) : The four grades of Dharma-dhyāna and Śukla-dhyāna each, the destruction of the four harmful karmas, the state of Sayoga-kevali, the traditional description of Samavasaraṇa, the destruction of the four harmless karmas, the state of Ayoga-kevali and that of the Siddha etc., are lucidly presented.⁵⁷

Story of Cilātaputra

This story illustrates, on one hand, the importance of the gift of food (āhāradāna) which forms a part of one of the four elements of the conduct of the lay disciple⁵⁸ and explains, on the other, the Doctrine of Karman during the course of working of which, it is also shown, a pious bent of mind

57. Except the description of Samavasaraṇa, this part can be the summary of Bh.Ā., Nos. 2088-2127.

58. i) The four elements of the Conduct of the lay disciple are : dāna (gift), sīla (maintenance of guṇa-vratas and śikṣā-vratas, pūjā (worship) and upavāsa (fasting).

ii) Gift is of four kinds : āhāra (food), auśadha (medicine), abhaya (shelter) and jñāna (knowledge).

iii) Regarding dāna (gift), R. Williams observes : "This vrata covers the most important single element in the practice of the religion, for without alms-giving by the laity there could be no ascetics and therefore no transmission of the sacred doctrine". : Jaina Yoga, p. 149.

puts man on the path of liberation whatsoever sins he may have committed formerly.

The caravan-leader Nandimitra, a lay disciple, offers a sesame-sweet-ball to a monk, Tapovara, who does not get food during his begging round in a village. As the result of this pious act, he, after death, is reborn in the Bhoga-bhūmi, then as a Vyantara god and then as prince Cilātaputra (pp.163.22 to 164.19).

Later prince Cilātaputra leads debaucherous, wild and cruel life; even he kills an innocent bride out of helplessness, runs away, happens to meet a Jaina sage, acquires a pious bent of mind, listens to the sage's sermon in brief, enters Order and embraces Prāyopagamana. Then harassed by a Vyantara god, the former soul of the bride, who assumes the forms of vulture and big ants, he forbears all pains, dies and is reborn as a god (pp. 166.4 to 168.9).

The introductory part of the story, the wedding of king Upasrenika with the princess of a hunters' village (pp. 162.12 to 163.21) and the episode of the selection of an heir-apparent to throne by two tests (pp.164.20 to 165.6) very well serve the side of entertainment.

Harisena's corresponding story, No.140, does not contain both of these two sections. Moreover his story betrays confusion regarding names Cilātamitra and Cilātaputra and, consequently, regarding the narration of the last part of the story where it is Bhattimitra who kills the bride.

Nemidatta's story, No.70, has some more details, than that of Hariṣeṇa, but all events in it do not exactly agree with those in the story in the Vaddārādhane. The king's boon and the debauchery of prince Cilātaputra are absent in Nemidatta's story.⁵⁹

Story of the sage Danḍaka

This story illustrates the doctrine of karman, glorifies dāna-vrata (the vow of gift) in its different phases and, thereby, exhorts the lay disciples to indulge in this pious act.

Sudāmaka, the chief vassal of king Asoka, being greedy, cruel and even murderer, binds hellish life (p. 170. 14-15).⁶⁰ Later he suffers from head and mouth diseases. One day as he is about to take his medicated food, a monk with

59. Cilātaputra appears to have been a religious hero of great fame for his life-story is found narrated in several ancient and later works which are noted by Dr. J.C.Jain in his Prākṛta Sāhityakā Itihāsa, The Chowkhamba Vidya Bhavan, Varanasi 1961. The figures in the brackets refer to the page-numbers of this book : Āvāsya Niryukti (p.206); Vyavahāra Bhāṣya (p.219); Āgama Vyākhyā (p.358); Akhyānamanikosa (p.445); and Uvaesamālā (p.491).

60. This is an example of binding nāma-karma, the karma that determines the condition of existence.

similar diseases happens to come on his begging round. Sadā-maka offers him that food by which the monk is cured of his diseases from which he suffered for twelve years. As a reward of this pious act,⁶¹ Sudāmaka acquires some merit (p.170.22). As per former binding of karmān, he is reborn as a hellish being, undergoes horrible agonies and, after due period of time, is reborn as Daṇḍaka and later becomes Commander-in-chief to the semi-universal monarch Viṣṇu.

This Daṇḍaka, on listening to the account of his past lives as related by the revered Ariṣṭanemi, enters Order and suffers from several bad diseases including leprosy. Viṣṇu on knowing this, invites the monk Daṇḍaka to come and stay, during the rainy season, in the royal temple and serves him medicated food prepared on the advice of his physician Jaya and offered from the residences of the Royal harem. As a reward of this pious act, Viṣṇu binds Tīrthakara Life (p.172.1).⁶²

The author also inserts in this part of the story some dogmatical points : The physician Jaya dies with Ārtā-dhāyāna (painful meditation) for nourishing anger against the sage Daṇḍaka and, consequently, is reborn as a monkey (p.172.

61. This illustrates the importance of the gift of food and medicine.

62. This part of the story is an illustration of the importance of the gift of abhaya (shelter), āhāra (food) and auśadha (medicine)

4-8). Besides, the sage Dandaka, after knowing from the king's words of appreciation of physician Jaya's performance, that he was offered medicated food, repents for the *vaiyāvṛtya* (service) and undergoes the vow of *Simhaniskṛīḍita* as a measure of self-punishment (p.172.9-13). Here ^{resorts to} ~~niṣkṛīḍita~~ *niṣkṛīḍita* and *garuhana* (p. 172.11),⁶³ the 6th and 7th qualities (*gunas*) of *Samyuktva*, through which the sage repents for his ~~an~~ unknowingly committing an error by eating medicine (mixed in food) about the purity of which he has had no knowledge.⁶⁴

Harisena gives this story, No.141, with less elaboration and details. Nemidatta's story, No.71 is very short. But the author of the *Vaddārādhane* adds the episode of the monkey (the former soul of Jaya, Viṣṇu's physician) and its adopting *Śrāveka* *vratas* and *Samnyasana* to illustrate the importance of the attitude of equanimity of the Jaina monk (p. 172.17-18).⁶⁵ This part also glorifies the Jaina ~~faith~~ faith, which puts a sub-human being, like the monkey, on the path of salvation.

Moreover in Harisena's story¹king Yamunāvaṅka suffers from leprosy and is doomed to hell. In Nemidatta's story, he is left to himself. But in the storyⁱⁿ~~in~~/the *Vaddārādhane*, he,

63. The detailed technical explanation of these two qualities is presented by R.Williams in his *Jaina Yoga*, pp. 41-42.

64. The Jaina monk, under exceptional circumstance, can take medicine, but it must be *prāsuka*, free from living beings.

65. Vide Bh.Ā., No. 2057.

witnessing the gods' praising and adoring the dead body of the liberated Daṇḍaka, repents, enters Order and, later, being surrounded by forest-fire meets death by the rite of Prāyopagāmana and attains eternal bliss (pp. 173.19 to 174.9).⁶⁶

Lastly, the monkey's death is an example of Bharta-pratyākhyāna-marāṇa and that of Yamunāvāṇka is one of Prāyopagāmana. The sub-human perseverance and extraordinary forbearance in these two cases respectively serve the author's proposed aim by way of additional exemplifications.

Story of five hundred sages :

Mahendradatta and others

This story illustrates the Law of Karmic retribution and Virāḍhanū (losing the Ratnatraya) of a sage who develops tejorādhī (miraculous power of omni-consuming fire).

Five hundred sages, Mahendradatta, Skandakumāra etc. are treacherously caused to be involved in a plot by Vyāla, king Daṇḍaka's minister, who formerly as a high priest of king Janārdana, was defeated by one of the sages, Skandakumāra, in

66. This shows how the author of the Vaddārādhane appears to be keen in making his story replete with Ārāḍhanā atmosphere by utilising every available thread to this effect.

a debate and had developed enmity against them. On the order of the enraged king, Vyāla gets all the five hundred sages crushed in oil-mills. They all embrace Prāyopagamanā and are reborn, except one, as gods in heavens (pp. 175.13 to 178.8). But the sage Skandakumāra entertains anger which gives rise to Tejorāddhi that consumes all beings in the kingdom and himself too. Then he is reborn in the 7th hell (p. 178.9-14). King Daṇḍaka, being the cause of the mammoth sin, is doomed to the 7th hell and, then, he moves through all other six ones in various incarnations with spans of life of varied length. At the end of the hellish life, he is reborn as a Jātāyu bird and accepts Jina-dharma through its association with Rāma, dies with Pañcanamaskāra and is reborn in heaven (pp. 178.15 to 179.5).

Both Harisena, in St.No.142, and Nemidatta, in St. No.72, give this story in short -- in 8 and 12 verses respectively. The first two plots laid against the sages by Vyāla, found in the story in the Vaddārādhane (pp. 176.14 to 177.2 and 177.3-14), are not mentioned by these two authors, nor do they make any reference to the Tejorāddhi of the sage Skandakumāra, or to Daṇḍaka's rebirth as a hellish being and to Jātāyu bird etc. The inclusion, by the author of the Vaddārādhane, of two additional plots laid by Vyāla against the sages appear to glorify two of the five great vows of the Jaina monk, viz., ahimsā and asteya. Moreover, the author of the Vaddārādhane exemplifies the death of 499 sages by the rite of

Prāyopagamana and that of one, viz., Skandakumāra as an instance of Virāḍhanā for he develops, during his Prāyopagamana, anger⁶⁷ which gives rise to Tejorādhī⁶⁸ and causes delusion. This author also illustrates the law of Karmic retribution by graphically narrating king Daṇḍaka's various incarnations in hells (pp. 178.15 to 179.3) and glorifies the Jaina faith relating the account of Daṇḍaka's next incarnation of the Jātāyu bird, which, by its association with Rāma,⁶⁹ adopts Jaina faith and through Pañcanamaskāra⁷⁰ attains heavenly life (p.179.3-5).

67. i) Entertaining anger means getting into inauspicious meditation which leads the sage astray from his pure self. Vide Bh.Ā., No. 1946.

ii) Bh.Ā., Nos. 1360-1374, eloquently expounds, with instances, the harmful nature of anger.

68. Schubring observes : "The curse (śāpa) does not figure prominently in the Jaina texts and its role is taken rather by the magic flash of fire which may be hurled by some infuriated monk or god". The Doctrine of the Jainas, p. 317.

69. It may be noted that the Jaina authors have adopted the Vālmīki Rāmāyana with several alterations and innovations, with the result that in the Jaina Rāmāyana almost all characters, including Rāvana, are devout Jainas. Vimala's Paumacariya is the earliest available work of this type. Dr. Bhayani has presented an interesting study of this subject in his paper, The narrative of Rāma in the Jaina tradition, Bhāratīya Vidyā, Vol. XXV-1-2 1965, pp. 18-25

70. Bh.Ā., No. 755, states : The Jaina scriptures teach that a single salutation (by the bhavya) to the Arahantas at the time of death is capable of putting an end to the cycle of birth and death.

(III)

Under this head comes a single story, i.e., No. 18, of Cāṇākya.

Story of the sage Cāṇākya

The major part, more than nine-tenth, of this story has non-Jaina setting, episodes and events. The Jaina religious aspect of it is found only in the last three paragraphs (pp. 191.10 to 192.18) besides the opening *gāhā* from the Bhagavatī Ārādhanā and a casual mention of a few phrases and lines displaying the Jaina colour on p. 183 :

Vasantaka is a Śrāvaka (p.183.9). Cāṇākya adopts vows of the lay disciple, under a sage (p. 183.18-19); and minister Śakātālā gives his daughter to Cāṇākya considering him to possess, among other qualities, *Samyaktva-dṛṣṭi* (faith in the words of the Jinas) (p.183.21). After these two references, Cāṇākya is not seen anywhere betraying any Jaina features until at the fag end of the story, when he, being disgusted of worldly pleasures, enters Order at the hands of the teacher Mativare (p. 191.15), forbears the hardship caused by Subandhu and dies by the rite of *Ingiṇī* (p.192.10), accomplishes the Ratnatraya and is reborn as a god in heaven (p.192.11-12). It is worth noting that his attempt at getting the foremost seat set for the Brāhmanas at the court of the Nandas (p.185) indicates, his being

shown, by the author, as a Śrāvaka by faith only.

The remaining part of the story, concerning Kāpi and his being put in an underground dungeon, Subandhu's plans, Cāṇākya's wisdom, rage, tact and tricks, the old woman's lesson to Cāṇākya, the pregnancy longings of queen Candramati etc., has all secular atmosphere full of interest and entertainment -- perhaps a nice change in place of sermons for the laity.

Harīṣeṇa tells this story, No.143, in just 85 verses with less elaboration and details. Though the central idea is the same, Harīṣeṇa differs from the author of the Vaddārādhane in respect of some names and the number and nature of events etc. Nemidatta, St.No.73, narrates it in just 42 verses that cover in brief the basic events. But the author of the Vaddārādhane has made this story highly interesting with several additional events and episodes, as noted above. Some of the details given by the author of the Vaddārādhane, but not presented by Harīṣeṇa, are found, with minor differences and adaptations, in Hemacandra's Parisiṣṭapurvaṇ (Canto VIII, 194-469).

Moreover, though the opening gāhā of this story in the Vaddārādhane (p.180.3-4) on which (i.e., Bh.Ā., No.1556) this story is based, clearly states that Cāṇākya died by the rite of Prāyopagamana, the author relates that he died by the rite of Inḡinī (p.192.10). It is interesting to note that the

Santhāraga Painna (gāhā Nos. 73-75) refers to Cāṇākya who died by the rite of Inḡinī.⁷¹ Hence it is possible that the author of the Vaddārādhane, though he is narrating the story of Cāṇākya as based on the gāhā of the Bhagavatī Ārādhana, may have used some additional source⁷² connected with the Santhāraga Painna and may have forgotten the opening gāhā of the story at least at the latter part of its narration. It is also worth noting that Harisena⁷³ and Nemidatta,⁷⁴ who have also based their corresponding stories on the same gāhā of the Bhagavatī Ārādhana, clearly state that the sage Cāṇākya died by the rite of Prāyopagamana.

The problem of the Jaina tradition regarding the life or legend of Cāṇākya has been elaborately discussed by C.D. Chatterjee in his paper, 'Early life of Candragupta Maurya',⁷⁵ in which he observes : Two streams of tradition regarding Cāṇākya are found in the early Jaina Canonical works : One being special to the commentaries on the Āvassaya and the Uttarajjhayana, and the other to the Painnas; and there are

71. Bhattaparinnā (gāhā No.162) refers to Cāṇākya who died by the rite of Prāyopagamana. Vide also Intro. to Brhat-kathā-kosa, p. 26.

72. Other than the Commentaries on the Bhagavatī Ārādhana.

73. St.No. 143, v. 83.

74. St.No. 73, v. 37.

75. B.C.Law Volume I, Indian Research Institute, Calcutta 1945, pp. 590-610.

many discrepancies between the two. According to this scholar, gāhā No.1556 in the Bhagavatī Ārāḍhanā is not the primary source of the Jaina tradition regarding the life of Cāṇakya but represents one in the Painnas.⁷⁶ The differences regarding the religious mode of death of Cāṇakya in the Painnas themselves, the later discrepancies in the two streams of traditions, noted above, and various other differences in the nature of events in stories in the various Jaina works go to indicate that the presentation of Cāṇakya as a Jaina sage may be an attempt at a religious legend.

Accounts, excluding Cāṇakya's being a Jaina sage, are given in similar tone in Buddhist works like Dīpavaṃśa, Mahāvaṃśa and Mahāvaṃśa Tīkā etc. . Ārya Mañjuśrī Mūlakalpa, the Imperial History of India from the Buddhist point of view, contains the following passage about Cāṇakya : "This bad Brahmin lived a long time and covered three reigns (that is of Sukapāla Nanda, Candrar and Bindusāra). When he finally left his body, he was consigned to hell to undergo all kinds of tortures there for a Kalpa."⁷⁷

This is how legends get their shape and spirit at various hands and under various circumstances. And regarding

76. Scholars generally assign the Painnas to c. 100 B.C. and the Bhagavatī Ārāḍhanā to c. 100 A.D.

77. Cāṇakya and Candragupta, by A.S.P.Ayyar, Madras 1951, p. 26.

the Jaina out look, which is undoubtedly a healthy one in this respect; one should just listen to what Hermann Jacobi, the Jaina-Siddhānta-Bhāskara, says : "The Jainas claim more honour than is their due in connecting every Indian celebrity with the history of their creed."⁷⁸

Some observations

Thus it can be seen that though the author of the Vaddārādhane proposes to narrate these stories as exemplifications of hard sufferings and forbearance of ancient religious and legendary heroes for encouraging the Ārādhaka in reaching his goal at the critical hour of death, he ^{also} keeps before his mind the need of instruction to the laity, technically speaking, the pious visitors who come to pay homage to the Ārādhaka or Kṣapaka. In doing so, he teaches the principle tenets and practices in Jainism : The sermon in a story is almost a Śrāvākācāra (treatise on the conduct of the lay disciple) in miniature.⁷⁹ Some other story ^{contains} ~~contains~~ nearly the quintessence of Jaina philosophy in general.⁸⁰ The monastic life or ascetic career of the hero-monk or an associate monk, in each story is more or less a chapter in Yatyācāra (treatise on the conduct

78. Jaina Sūtras, Sacred Books of the East, vol. XLV, Oxford 1895, Intro. p. xxxvii.

79. Like that in St.No. 13.

80. Like that in St.No. 7.

of the monk). The various sub-tales, anecdotes and episodes etc., illustrate in an entertaining manner and at proper contexts, either an ethical principle or a religious dogma or practice concerning the laity or monkhood. The last part of each story invariably contains the exemplification of hard sufferings and forbearance of the hero-monk.

Moreover, by profusely quoting from ancient teachers like Śivārya, Kundakunda, Vattakera, Samantabhadra, Joindu, Yativrsabha and several others,⁸¹ the author has added to his religious exposition a kind of authority, sanctity and dignity. What better religious, philosophical or ethical principles, on earth, can be taught in brief than the contents of the following two gāhās which are oft-quoted by him in the course of the narration of these stories :

So dhammo jattha dayā etc.⁸²

And

Khammāmi savva-jīvānaṃ etc.,⁸³

81. Details on these quotations are given in Part III, Ch.2.

82. Quoted on pp. 11.19-20, 96.12-13 and 141.15-16.

83. Quoted on pp. 48.13-14, 109.20-21, 133.12-13, 154.3-4 and 192.7-8.

These two gāhās can be freely rendered as follows :

That alone is true Religion,
 Which has non-injury as its heart!
 That alone is true Penance,
 Which acquires control over senses!
 He alone, brother, is true God!
 Who is free from eighteen flaws!

And

Forgive do I all beings ever!
 Forgive may they so me too!
 Let me endear one and all sure!
 Let me be an enemy of none whosoever!

---ooOoo---

PART II

SOCIAL ASPECT

CHAPTER 1

PROBLEM OF SIFTING SOCIAL ASPECT FROM STORIES IN ĀRĀDHANĀ
KATHĀKOSAS LIKE VADDĀRĀDHANE

CHAPTER 2

PICTURE OF CONTEMPORARY SOCIETY AS OBTAINED IN STORIES IN
VADDĀRĀDHANE

CHAPTER 3

POSSIBLE IMPACT OF STORIES IN VADDĀRĀDHANE ON CONTEMPORARY
AND LATER SOCIETY



CHAPTER 1

PROBLEM OF SIFTING SOCIAL ASPECT FROM STORIES
IN ĀRĀDHANĀ KATHĀKOSAS LIKE VADDĀRĀDHANE

We have already noticed in Part I as well as in the Introduction that the stories in the Ārādhana Kathākosas, in general, are based on direct and indirect allusions to religious heroes found in the Bhagavatī Ārādhana, and those in the Vaddāradhane are based on such direct allusions contained in the nineteen verses which form exemplifications in the Kavaca chapter of the Bhaktapratyākhyāna Section in the Bhagavatī Ārādhana. The exemplifications are of religious, legendary, semi-legendary or, at times, historical¹ personages and they stand, in fact, in skeletal forms of their life-stories which were current in the Jaina Saṃgha prior to the Bhagavatī Ārādhana and renarrated later by the Commentators on the Bhagavatī Ārādhana, using which sources the authors of the Vaddāradhane and other Ārādhana Kathākosas composed their works. The Bhagavatī Ārādhana belongs to the Prathamānuyoga Section of the Pro-canon of the Digambaras and is assigned to c. 1st cent. A.D. Similar allusions to several of these nineteen religious heroes are found in the Paṇṇas²

1. Like Bhadrabāhu and Candragupta in St.No.6 and Cāṇakya and others in St.No.18, though all contents in these stories may not be historical facts.

assigned to the 1st cent. B.C. The stories of Annikāputra,³ Dharmaghosa,⁴ Cilātaputra⁵ etc. are found in a single and the earliest Nijjuttī, viz., the Āvassaya Nijjuttī⁶ of c.4th cent. B.C. The story of Cānakya is found in the Bhāṣya on Piṇḍa Nijjuttī.⁷ The Nijjuttīs, at least some and earlier ones, are attributed to Bhadrabāhu I, the last custodian of the Jaina Scripture in its entirety, the last knower of the fourteen Pūrvas, an important part of the 12th Aṅga, viz., the Dr̥ṣṭi-vāda which is, now, irrecoverably lost.⁸ From this brief sketch, one can have an idea that the stories, at least some in the Vaddārādhane may have their ultimate roots in the Pūrvas which form a part of the Prophet's direct teachings and preachings, and which are now lost forever.⁹ Thus the stories in the Vaddārādhane, at least in outline and spirit, have come, through oral and written traditions, down to us from a distant past,

2. i) The Painnas, a group of miscellaneous works of the Ardhamagadhī Canon, explain how the Jaina monk, on the eve of his life, should apply his mind to spiritual thinking and how to abandon his body peacefully.

ii) Details regarding these heroes being mentioned in the various Painnas are noted by Dr. Upadhye in his Intro. to Brhat-kathākōśa, pp. 26-29.

3. Prākṛta Sāhityakā Itihāsa, p. 207.

4. Ibid.

5. Ibid., p. 206.

6. The Nijjuttīs, which are ten in number, belong to the exegetical literature of the Ardhamagadhī Canon.

7. Prākṛta Sāhityakā Itihāsa, pp. 231-232.

their immediate and main sources being the ancient commentaries on the Bhagavatī Ārādhanā which are not available now.

Moreover, these stories, like any other Jaina religious stories, have been narrated in the traditional manner : They are presented in the Jaina cosmographical setting, with the continent of Bharata in Jambūdvīpa in the middle world, with the various heavenly regions in the upper world, the hellish regions in the lower world, the mythical continent of Vidyāha,

8. i) "The Aṅgas were formulated by the disciples of Mahāvīra by putting in order important matters, legendary and doctrinal, from Pūrvas, the religious sermons of Mahāvīra and the stories of distinguished disciples whom he initiated into Order" : M.C. Modi, Intro. to Antagaḍadasāo and Anuttarovavēiyadasāo, Ahmedabad 1932, p. xviii.

ii) It would be interesting, at this context, to acquaint ourselves with a traditional and significant information about the extent and volume of the Pūrvas, which, along with the Aṅgas, are often referred to in the stories in the Vaddārādhane : The quantity of ink required for the first Pūrva equals the volume of one elephant, that for the second, that of two, for the third, that of four and so on so forth, so that for the 14th Pūrva, the required quantity of ink would be equaling the volume of 2^{13} , i.e., 8192 elephants : A History of the Canonical Literature of the Jains, by H.R.Kapadia, Surat 1941, p. 86.

9. The Bhagavatī (Viyāha-pannatti), the 5th Aṅga of the Ardhamagadhi Canon, contains a vivid picture of the life and work of Mahāvīra. Here traces of the founder's own peculiar manner of expression are found. In order to make his meaning comprehensive to his hearers, he used to condescend very low to the level of their intelligence and drew on incidents familiar to them from their daily lives : Winternitz, A History of Indian Literature, Vol. II, p. 443.

the world of Vidyādhara etc. The geographical back-ground of the stories is mainly the Madhya-dēśa (p.88.8) with the principal towns like Ujjēni, Pātālīputra, Rājagṛha etc, and the round about area with occasional scenes laid in some South Indian places like Kalbappu, the modern Śravanabelgola in the Hāsan district of Mysore State, (St.No.6) and with casual references to the Dravila country (St.No.6), Dakṣiṇa-Madkure (St.No.5, 15 etc.), Karnnāṭa country (St.No.2) etc. Along with the heroes of the stories and their associate monks are found Tīrthakaras like Sīmādhara (p.104.2), Svayamprabha (p.108.5) etc., the guardian deities like Śrīyādevate (p. 108.4) etc., a number of Vidyādhara princes and princesses (St.Nos. 2 and 4), Cāraṇa sages (p. 37.11, p. 62.26-27 etc.) with their supernatural powers, different classes of gods like Vyantara (p. 118.1), Vāhana (p. 130.10) etc. playing their respective roles in the course of the narration of these nineteen stories.

Moreover, some of the stories, like Nos. 2 and 4, are covered with supernatural atmosphere replete with the colourful descriptions of the Vidyādhara luxuries, duels and battles fought with spells like Prajñapti (p. 61.5), Avalokini (p.61.1) etc. Some others, like Nos. 9 and 19, contain just the account of the forbearance of the various hardships and afflictions of the hero. Stories, like Nos. 6 and 18, give, at length, traditional and semi-historical accounts like King Candragupta's dreams and their interpretation, the great Jaina Migration to the South, the split in the Jaina Saṃgha etc. (St.No. 6),

minister Subandhu's diplomacy, Cāṇākya's tactics and adventures etc. (St.No.18). Almost every long story relates the accounts of the previous births of the hero, and at times, of other characters also. The proto-type religious motifs of jāti-marana and nidāna, of developing aversion to worldly pleasures on some chance-sight like grey hair or moon-eclipse, entering Order at the hands of some teacher, studying scriptures for twelve years under him, wandering about alone from place to place, practising severe penances, meeting death by one of the religious methods, accomplishing the Ratnatraya, dying and being reborn as a god etc. -- all these are found repeatedly in these stories like in any other Jaina religious stories and such events stand true to all places and all ages of the history of Jainism in India.

Under these circumstances, one cannot take these ~~circumstances, one cannot take these~~ stories in the Vaddārādhane a prose form of literature, as a mirror of contemporary life and society in totto. Therefore the task of sifting or glean-
ing the social aspect from these stories is considerably hard.¹⁰ One safe and practical course, appears to be to attempt to sift the social aspect from these stories by comparing them, in this regard wherever possible and necessary, with the corresponding ones in Harisena's Brhat-kathakōśa which work has, to some extent, the same sources and which gives greater details than any other available Ārādhana Kathakōśa excluding the Vaddārādhane.

It has been already noticed in Part I, Ch.3, that a single story of Yasodhara has been narrated by some twenty-five to thirty poets, each showing his distinct skill in his composition. Almost every Jaina monk being a well versed story-teller, always tries to narrate a tale in his own way though he picks up the general out-line from the same source from which others too may have drawn it. Hence in some of the stories in the Vaddārādhane, though the out-line or the skeleton is the same as in Harisena's corresponding stories, several sub-tales, anecdotes and side-episodes have been added from outside or other sources by its author and in the course of their rearrangement and adaptation he may have, naturally, let in the reflection of the social

10. i) Hence there appears, so far, a single attempt, of general nature, in this regard by Prof. S.S.Malwad : Life as depicted in Vaddārādhane, Summaries of Papers, All India Oriental Conference, 14th session, Lucknow 1951, pp. 188-189.

ii) Prof. D.L.Narasimhachar's observation, in ~~KSP~~ the Kannada Sāhitya Pariṣatpatrike, Vol. XVI-3, p. 180, that Vaddārādhane considerably helps in knowing the contemporary popular life can be accepted with some reservation. All his references to village-guarding, thieving methods and worshipping Nāgas etc. (obviously from the first story) cannot be taken straight way as the reflections of the then society. All these are also found in Harisena's corresponding story (No.126) in shorter form. This means that these have come down in both the works from a common source, for neither of the work is influenced by the other. This last point is noted at length in Part III, Ch.1 of the present Study.

conditions of his time. Moreover, the sermon, the authors most potent medium of instruction to be imparted to the laity, may have been delivered at the back-ground of the then conditions of the society, particularly the Jaina lay community, for moral advice or ethical rules cannot be administered in vacuum, i.e., to life-less members of the lay community. It is from such spotsⁱⁿ the stories in the Vaddārādhane and by such comparative method¹¹ one has to commence to glean social data, which of course, for above noted reasons, would not be substantial as compared with the general volume of the work. This, however, does not mean that whatever, from the social point of view, is not found in a story in Harisena's Kathā-kosa but is available in the corresponding story in the Vaddārādhane, can straightway be taken as contemporary of the author, for there are certain set things which are taken from the 'common pigeon-hole' of ancient Jaina authors and inserted, at particular contexts, in any work by its author. For instance, Sukumāra Svāmi enjoys thirty-two types of dances (nāṭakaṅgaḷ, p. 25.13) which information Harisena does not give in his corresponding story (No. 126) which is narrated at sufficient length. This, however, does not mean that in the author's time and region the princes

11. An attempt at similar comparison, in the requisite religious contexts, has been made in Part I, Ch. 3 of this Study.

enjoyed similar number of dances. The Jaina authors are loyal, it may be noted, even to particular numbers used in their canonical works.¹² The entire lists of musical instruments repeatedly given by the author of the Vaddārādhane (pp. 83.28 to 84.1, p. 137.13-15, p. 159.6-7 etc.), but not mentioned by Hariṣeṇa in the corresponding contexts, cannot be easily taken as representing the contemporary usage.¹³ Similarly a certain social custom or belief, not found in Hariṣeṇa but described in the Vaddārādhane, cannot be straightway said to have been its contemporary. For instance, the queer desire of Sudatta to see Sudāme in her bridal dress and decoration, which is not found in Hariṣeṇa in St.No.126, but described in a sub-tale in St.No.1 in the Vaddārādhane (p.15), may very well tempt one to accept it as a social custom or belief obtained in the author's day. But it is also found in a story in Somadeva's Kathā-sarit-sāgara,¹⁴ which is an abridged Sanskrit version of Guṇādhya's Brhat-kathā in Paisācī Prakrit.

Moreover, it also does not mean ~~that~~ that a certain social point which is found in both the works, Hariṣeṇa's Kathā-

12. The Rāyapaseṇiya describes 32 kinds of dances or dramas : Life in Ancient India as depicted in the Jaina Canons, by Dr. J.C.Jaina, Bombay 1947, p. 184.

13. The lists of these musical instruments very well compare, even in sequence of their names, with those referred to in the Jaina Canonical works. Ibid, pp. 183-184.

14. The Ocean of Story, Vol. VII, edited by N.M.Penzer, London, Ch. LXXXIV, 163 G (10).

-kosa and the Vaddārādhane, should all at once be eliminated as unfit to be a social glimpse reflected in the Vaddārādhane. For instance, the cheating of merchants by using false measures while purchasing corn from farmers, which is described in Story No.1 in the Vaddārādhane (p. 20) as well as in St.No.126 in Harisena's work (vs. 96-97), can be accepted as an instance of social evil practised by some merchants in the days of the author of the Vaddārādhane, not on the only ground that such social evil is found in all places and times, but also on that that the author mentions balla (p. 20.11), and also gaṁduga in some other context (p. 22.3), the well known measures of quantity used in Karnatak from a distant past. Similarly, an occurrence of ^a/native term for a certain thing or idea in a story in the Vaddārādhane may indicate the author's acquaintance with the same, even though it occurs in some other form in the corresponding story in Harisena's work. For instance, the author of the Vaddārādhane mentions turupatti - cow-pen (p. 103.22) and marevāl - to keep illicit relation with other woman (p. 21.18), for which Harisena gives vraja (St.No. 133, v. 1) and samañ rama (St.No. 126, v. 132); and hence, these two native terms in the Vaddārādhane may be said to provide us with two social bits of information of its time.

Thus while sifting or gleaning a contemporary social bit of information from a particular context in a story in the Vaddārādhane, one has to weigh it by comparing it in the same

context in the corresponding story in Harisena's Kathāṅkosa (and, at times, even in Nemidatta's work), or by an outside evidence, or by its own merit,¹⁵ firmly believing all along in the fact that any piece of literature worth its name, cannot come from its author's pen without the reflection, at least at some favourable spots, of his surroundings and experiences. On the whole, this task, which is beset with several restrictions and which calls for some precautions, is indeed difficult and delicate. Hence the contemporary social data sifted from these nineteen stories in the following chapter is not claimed to be exhaustive or final.

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15. Like the use of a native term for a certain article or idea.

CHAPTER 2

PICTURE OF CONTEMPORARY SOCIETY AS OBTAINED IN STORIES IN VADDĀRĀDHANE

The following are the outstanding glimpses of contemporary life and society reflected in the stories in the Vaddārādhane.

General pattern of society

The society, as reflected in the stories in the Vaddārādhane, broadly consisted of the ruling class, the Brāhmaṇas and the Jainas, merchants and farmers, others following various other professions, the low class people etc.¹ Leaving aside the Universal monarch Sanatkumār (St. No. 4), the Semi-universal monarch Viṣṇu (St.No.3), the Vidyādhara kings (St.Nos. 2 and 4) etc. belonging to the Jaina mythology, the monarch Candragupta and others of ancient Indian History (St. Nos. 6 and 18) and various other legendary rulers mentioned in the different stories, the ruling class may be said to have comprised arasaṃ - the king (p. 2.8),² sāmaṃta-mahāsāmaṃtarkka-

1. There is however, no mention of the four Varnas, viz., Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra anywhere in these stories.

2. All such references are representative and not exhaustive.

feudatory princes and the chief among them (p. 115.22) and maṇḍalikarkal - princes ruling over districts (p. 146.4) who submitted to their king kappaṇ-gift (p. 146.4). The pāvar (Brāhmaṇas) considered themselves as the most important of all the people (p. 13.19-20). Some of them were Purōhitas - high priests (p. 12.3) and some like Halamukha (p. 152) cultivated their own lands. The Jaina community was divided into monks, often called as bhaṭṭārār (p. 22.24-25), nuns, generally known as Kaṇṭiyar (p. 44.31) and the lay disciples, known as Śrāvakarkal (p. 103.20) : śrāvaka - the pious lay man (p. 106.14) and śrāvaki - the pious lay woman (p. 93.7). Some of the rulers like Gandhabhājana (p. 32) and Jayavarma (p. 79)³, merchants like Nāgadatta (pp. 32-33) and Nandimitra (p. 164) were followers of the Jaina faith. Merchants were known as sārthādhipati (p. 163.22), śrēṣṭhi (p. 14.3), setti (p. 36.7) and parada (p. 21.5). Farmers were generally called okkaligar (p. 51.5) or okkala makkal (p. 123.18). Some Brāhmaṇas like Halamukha cultivated their own lands (p. 152). Among the low class people, poleyar - the untouchables (p. 9.25) and mādega - the cobbler (p. 9.5) are mentioned.

The country inhabited by the people of all these classes was called nād (p. 50.13); its capital or other city

3. It does not mean that these were contemporary kings; but they may stand for contemporary rulers in general.

or big town was called *polal* (p. 50.14) and a village as *ūr* (p. 110.23); and there are also mentioned *turupattī* -- settlement of cowherds (p. 103.22) and *bēdavallī* - settlement of forest-dwellers or hunters (p. 162.23). The proto-type list of the various settlements like 'grāma nagara khēda kharvada maḍamba pattana drōṇāmukhaṅgal' (p. 7.2), which is often repeated in the text, need not be taken as representing contemporary life for it is found in the Jaina canonical and exegetical literature too. No where in the text the author gives any topographical sketch or reference.

Kings, princes and wealthy merchants lived in *prāsāda* - palace or mansion (p. 15.6), *Karumāda* - a lofty house with up-stairs (p. 117.9), *māda* - an up-stair house (p. 27.23) and there is a mention of a king's *marāṭumduvovari* - sleeping chamber (p. 123.11); middle class people lived in *mane* - house (p. 15.29); the Jaina monks and nuns, who always wandered about, occasionally stayed in *basadi* - monastery (p. 193.17); and there are references to *kērigal* - streets (p. 123.25), *aṅga-digal* - shops (p. 123.25), *dēvālayaṅgal* - temples (p. 123.26) etc.

Water-supply, in those days, may be said to have been from *tore* - river (p. 101.11), *palla* - brook (p. 91.19), *kola* - lake (p. 54.23) and *bāvi* - well (p. 110.25). There is a mention of *nīra pole* - a path along which water was brought home (p. 44.6-7).

Leaving aside the excessively rich and luxurious

life of kings like Uparicara (pp. 136-137), merchant-princes like Sukumāra Svāmi (pp. 25-27), we get the general impression that kings, princes and wealthy merchants lived a plentiful and rich life. Polygamy seems to have been a normal vogue among the princely and wealthy classes, though figures like five-hundred sons from hundreds of wives, in the case of kings like Uparicara (p. 136) and thirty-two wives, in the case of merchant - princes like Sukaśala (p. 45) may be said to be conventional ones. The people of other classes too generally seem to have lived happily with sufficient food to eat and clothes to wear : Gambhīre, an old woman, who walks over to her daughter's town, carries with her different kinds of sweet-meats for her daughter who is pregnant; and she also entertains there each of her eight 'guests' with hot water, oil and ollanige - a piece of cloth used during bath etc. (p. 18). But there are also references to abrupt poverty, where even sufficient food to meet hunger, oil for hair, hot water for bath and sīre - a long cloth to cover the lower part of the body are not available for a labourer or servant (p. 77).

State and administration

Not merely depending on the introductory lines of these stories, the form of government, in those days, may be said to have been monarchy for no clues, direct or indirect, suggesting otherwise are available any where in them. The

countries together with their capital towns or cities, mentioned in these stories are mostly situated in the Madhyadēśa (p. 91.26). There is, however, a list of several viṣayas - countries including Karnnāṭa, from which various princes attended a svayaṁbara - self-choice : Raṁga, Veṁgi, Kalīṁga, Kāmbhōja, Kāśī, Kauśala, Pallava, Pāṁcāḷa, Magadha, Mālava, Vatsa, Mahārāṣṭra, Kuṇāḷa, Kuruṇjāṁgaṇa, Draviḷa, Lāḷa, Karnnāṭa, Gauḷa, Suhuma, Suraktāna, Sūrasēṇīya etc. (p. 41.1-3). There are also references to Siṁdhu viṣaya (p. 91.29), Draviḷa viṣaya (p. 88.22) and Kalbappu nād (p. 88.17) etc. The names of the rulers, their queens, ministers etc., except some of those in St.Nos. 6 and 18, appear to be legendary or fictitious. Yet the general impression we get is that arasaṁ - the king (p.2.8) was the head of the state and Sāmaṁtamahāsāmaṁtar - feudatory princes and the chief among them (p. 115.22) and maṁḍalikarkal princes in charge of districts (p. 146.4) might have shared some sections of the administration. In the administration of the state, the king was helped mainly by maṁtri - minister (p. 2.12), purōhita - high priest (p. 12.3), rājasrēṣṭhi - officer for commercial matters (p. 12.21), pergadegaḷ - (other) ministers (p. 163.13) and niyōgigaḷ - (other) officers (p.12.21). Siṁhāsana - throne, belgoḍe - white umbrella, cāmara - chowry pālīdhvaja - rows of banners, paṁcamahāśabḍa - five-fold musical sound etc. (p. 147.22-23, p. 164.24 etc.) are mentioned as the chief royal emblems.

At the lower rank, the oft-mentioned government officer is *talāra*. The *talāra*, mentioned in the story of Vidyuccōra (p. 123.16), is certainly of the princely order as he happens to be an intimate friend of the prince and heir-apparent in boy-hood when they both together play *uliseṃḍu* - thief-and-ball (?) (p. 129.5). *Hariseṇa* too presents him with the same rank and designations as *talāra* and *āraksika* in the corresponding story (No. 138, vs. 14 and 22). But the *talāra* mentioned in the sub-story of Kanne in St.No. 1 (p. 16.5) appears to be just a town or village watchman : "The mid-night thieves and *talāra* will harass you" (p. 16.20-21), clearly indicates this possibility; and this *talāra* may represent this ~~this~~ branch of administration of these days.⁴ *Hariseṇa*, however, does not give this part of the sub-story.

gāmuḥḍa (p. 20.17) or *gāvumḍa* (p. 110.23) seems to have been the village-headman or village-officer regarding whose powers and duties no information is available in these stories.

4. i) The word *talavara* or *talāra* has a long history in vernacular speeches in Sanskrit and Prakrit : The Jinist Studies, by Otto Stein, Jaina Sāhitya Saṃsodhaka, No.3, Ahmedabad 1948, pp. 76 ff.

ii) *talavara* means noble prince (E.I., 28.34); *talavāra* in Kannada means a village-watchman (E.I., 20.6 and 25.197) : Designations of Public Officials in Ancient India, by D.B. Diskalkar, Journal of Poona University, Hum. No. 19, 1964, pp. 107-133.

About the revenue system nothing is known from these stories, except that Kappu-gift or present is mentioned a few times (p. 146.4, p. 147.22 etc.). However, there are references to several coins : dīnāra (p. 14.5 and p. 25.20)⁵, damma (p. 77.11,20) or dramma (p. 177.10, 16), kasavara⁶ (p. 14.4) and pana (p. 77.21). But it is very difficult to decide whether all or some of these were found in the author's day, pana, for which stands in Modern Kannada hana - money, may have been in currency in those days.

The king being at the helm of law and order, people, who suffered from injustice, approached him and complained, puyyalidu (p. 167.5), about the same. Various kinds of punishments are described; but all of them cannot be taken as being contemporary of the author of the Vaddārādhane : The 32 kinds of punishments mentioned in the story of Vidyuccora (p.124.26) are also mentioned by Hariṣeṇa in the corresponding story (No. 138, v. 23) and Nēmidatta even enumerates a few of them (St.No. 68, v. 13). Death-sentence for serious crimes may have been administered, in some cases as in the sub-stories in St.No. 1 (pp. 14-22), but probably, not for petty offences like stealing and lying described in the same context. There is, however, no

5. In this context Hariṣeṇa refers to manisvarṇādi - jewels and gold (St.No. 126, v. 112).

6. kasavara means gold according to Kittel; but here this word appears to stand for some golden coin of the author's day.

reference here to the ancient crude punishments like *jivhā* - *hasta* - *pada* - *ccheda* — cutting off the tongue, hands and legs as *Harisena* mentions in this very context in the corresponding story (No. 126, v. 117).

Leaving aside the *Vidyādhara* duels, battles and wars, fought with spells, in St. Nos. 2 and 4, we get, in some other stories, relevant glimpses of the military system which may have been found in the author's day. There are references to the king's *cāturvala* — four-fold forces (p. 148.3) and *baccar-warriors* (p. 123.4). At times the king had to take military action, by sending his army, against a feudal prince who acted arrogantly or who did not heed him *uradirpoṇ* (p. 165.12). At times the king himself led the military campaign, *payanaṁ-bōgi* (p. 148.3), and laid siege on the three sides of the enemy's town, *polalam̐ mūvalasu valasi muttu* (p. 148.4). There is also a description of how the two rival forces, consisting of archers, horses, elephants and chariots, met and fought against each other (p. 148.5-7). Moreover the author's mentioning of *sorkkāne* - mighty elephants (p. 147.23) and *jātyāsva* - horses of selected breed (p. 147.24) is worth noting.

Agriculture

Agriculture seems to have been the main occupation. batte - paddy appears to have been the staple crop of the author's region and time. It is this corn which was taken to market place of a nearby town and sold to merchants by farmers or producers (p. 20)⁷. akki - rice is also mentioned (p. 27.7). Sugar-cane too was grown. There is a mention of karbina key - a piece of land for the cultivation of sugar-cane in the sub-tale of Baṁṭa in St.No. 1 (p. 18). The growing of these agricultural produces is corroborated by the mention of tuyyal - a preparation of ~~wax~~ rice, milk and sugar several times (p. 64.22, p. 78.16, 164.22 etc.). Moreover references to ellumde - sesame-sweet-ball (p. 164.3) and ellagāṇaṅgal - sesame-oil-mills⁸ (p. 178.6) indicate that sesame was also one of the agricultural produces. The idiom 'soppu-nārāgi badiye' - after beating (the hempen ?) bush into nāru - material for making rope (p. 153.2) and the reference to sanāmbina pūvu - hemp flower (p. 126.18) suggest that hemp too was grown. avare - bean (p. 68.25) was grown as a vegetable. Famine was called pasava (p. 86.12) in those days.

7. It is very significant to note that Hariṣeṇa mentions in the same context godhūmacanakādi - wheat, chick-pea etc. (St.No. 126, v. 93).

8. Hariṣeṇa, in this context, gives merely yantra - mill (St.No. 142, v. 7).

Commerce and trade

'Rājasrēṣṭhi (p. 12.21), it appears, was the king's official for commercial matters. Besides him, there are numerous references, in these stories, to the various kinds of merchants known as 'srēṣṭhi (p. 15.9), 'setṭi (p. 36.7) parada (p. 76.11), sārthādhi/pati - caravan-leader (p. 163.22) etc. There were also dūsigar - cloth-merchants (p. 123.4). There was a merchant who sold his ratna-kambalgarṅgal - superfine costly blankets by visiting the residences of aristocratic people (p. 25)⁹. Merchants had set their aṃgaḍigal - shops (p. 123.25) in the town - place. batta - paddy, as it has been noted above, was purchased by merchants in market places of the town from farmers or producers (p. 20). It was measured with balla - a measuring instrument (p. 20.11) and noted in gaṃḍuga - a measure of quantity (p. 22.3).¹⁰ Another measure of quantity, pēru (p. 187-23), a bullock-load, was also in vogue. Some merchants carried paltī - cotton (p. 76.11) and dhānya - corn (p. 76.12), filled in baṃḍigal - carts (p. 76.11), to distant places, when

9. In this context, Harisena too gives similar account (St.No. 126, vs. 223-224). But such feature would not have been impossible in the days of the author of the Vaḍḍārēdhane.

10. Four ballas = one kolaga and twenty kolagas = one gaṃḍuga. The usage of this system of measures was found in ancient Karnat^āk for a long time.

robbers used to trouble, and even stab them and do away with their goods (p. 76). gāṇaṅgaḷ - oil-mills (p. 178.6) were set for expelling oil from oil-seeds like sesame.

Some other professions and occupations

Besides service under the ruling class, agriculture, commerce and trade, of which we have had some glimpses already, there are, in these stories, references to some other professions or occupations or to those who follow them. Such ~~references~~ referring words, most of which are native and tad-bhava well ^{high} suggest that such professions or occupations were found in the author's day even though some of them are mentioned in Hariṣeṇa's work. The following references, in this regard, are interesting : bejja - physician (p. 170, fn. 17); ēraṇiga - gold-smith (p. 51.11); mīṅguliga - fisherman (p. 120.19); besada - fisherman (p. 76.23); pōḍuṅgāra - wood-cutter (p. 156.9); badagi - carpenter (p. 147.4); sāligara birddi - weaver-old-woman (p. 188.17); cittārigar - painters (p. 34.11); mālegāra - garland-maker (p. 180.25); jōyisa - astrologer (p. 5.29); maṁtravādi - one who practises spells (p. 14.23-24); iṁdrajāliga - juggler (p. 19.7); ~~iṁṁṁṁṁṁṁṁ~~ laṁṁṁṁṁṁṁṁ - pole-dancers (p. 8.26); pagaraṇigar - babblers (p. 118.14); mādegara - cobblers (p. 13.6); kallar - thieves (p. 18.18); sūleyar - prostitutes (p. 123.5) etc.

Some members of the poor class, like Kāṣṭakūṭa,

earned their lively-hood by collecting and selling pulli -- fuel-wood (pp. 76-77). There were also dependent workers or low class servants like Nandimitra (p. 77), servants working on farms like Vaināka known as baṁta (p. 18.3-4). Some female members of the poor class worked as dādi - wet-nurse (p. 46.26), toḷtu - maid-servant (p. 44.6), aduva baḍḍisuva besakeyva peṁḍir - cooking, food-serving and general maid-servants (p. 170.12) etc.

Food, drink and house-hold articles

kūḷ - boiled rice (p. 77.21, p. 152.19, p. 153.1, p. 182.10 etc.) appears to have been a general and main food-item used by middle and poor classes, whereas rājānnada kūḷ - boiled rice of high quality of grains (p. 78.14) was found among the princely and rich classes. There are also references to vāsīsidakki - fragrant rice and peravakki - other (course) variety of rice (p. 27.7).¹¹ tuyyal - a sweet dish prepared from rice, milk and sugar (p. 64.22, p. 78.16, p. 164.22 etc.) was very popular and used on various occasions. Among eatables,

11. It is worth noting that except batta - paddy or akki - rice, no other food-grain like wheat, jawar or rāgi is mentioned in these stories. There is no mention of bread. For food, in general, the words bōna (p. 89.17), uniseṁ (p. 78.22) etc. are used. Hence kūḷ, the word kūḷ appears to have been mostly used here in the sense of boiled rice.

ladduge and maṇḍage - both sweet-meats (p. 18.15 and p. 78.17) appear to have been very favourite. A poor old-woman specially carries these two for her pregnant daughter (p. 18). elluṇḍe - sesame-sweet-ball (p. 164.3) was carried as a dry food-article or eatable by merchants on long journey. / There is a mention, with partial enumeration of eighteen kinds of food-articles and several kinds of drinks (with no enumeration) (p. 78), of which kūl (not of superior rice), tuyyal, ladduge and maṇḍage are referred to in other contexts too as noted above. The list of eighteen kinds of food-articles with partial enumeration is as follows : rājānnada kūl, pesaraṭove, bennegāsida āmōḍa sugaṁdha parimalaṁ nārpa tuppa, palavu tarada bādugaḷ, tuyyal, pūrige, idḍalige, sōḍige, kēvaṇige, ghṛtapūra, ladduge, maṇḍage etc. (p. 78.14-17). After such sumptuous food betel-leaf preparation, made of ele - betel leaf, adakeya pōlgaḷ - betel-nut pieces, karpūra - camphor etc. (p. 78.23-24), was eaten. Such preparation was generally called taṁbula (p. 2.19, p. 123.2 etc.). Poor people, it seems, lived on aṁbali - sour gruel (p. 77.21, p. 188.18 etc.) and kaḷi - rice poṇḍage (p. 77.22) in addition to kūl - boiled rice. There is also a mention of avare - vegetable bean and ale - butter-milk (p. 68.26).

It is worth noting, at this context, that 'mallala' (p. 182.10) is not a food article as Venkatachala Shastri has noted in Jñānāpāsaka.¹² It is a plate or pan in which, in the

12. Suvarṇa Prakāśana, Mysore 1960, Vaddārēdhanya dēśi, p.162.

particular context in St.No. 18 (p. 182), food is served. It may not have been in use in the author's place and time.¹³ However, talige - plate (pp.64.17, 78.13 etc.), kañcu - a hollow type of plate (named after bell-metal of which it is made) (p. 188.18) may have been in usage in those days. These are known in Karnatak even to this day. There are also references to addanige - three-legged small stand for talige (p. 78.13) and sattuga - a wooden ladle (p. 168.6).

Education

In these stories, the Brahmanic syllabus, which obviously appears to be traditional or conventional, is mentioned with different details, about four times : pp. 3.26 to 4.3, p. 23.13-18, p. 128.21-26 and p. 183.15-18. Among these the first list contains the greatest number of subjects or works : Four Vēdas, six Aṅgas, eighteen Dharma-sāstras, Mīmāṃsā, Nyāya-vistara, Vyākaraṇa, Pramāṇa, Chanda, Alaṅkāra, Nighaṇṭu, Kāvya, Nāṭaka, Cāṇakya, Sāmudrika, Śālihotra, Pālakāpya, Hānita, Caraka, Aśvinīmata, Bāhala, Susruta, Kṣārapāṇīya etc. (pp. 3.26 to 4.3).¹⁴

13. i) The correct reading of this word is 'mallaga' which is Prakrit one. Vide Pots and Utensils from Jaina Literature, by Dr. S.B.Deo, Bulletin of the Deccan College Research Institute, Vol. XIV, pp. 33-42.

ii) Harisena mentions śarāva in this context (St.No.143, v. 14)

14. The correct readings of some of these names of various works are noted in Part IV, Ch. 4 of the present Study.

This syllabus was covered ~~(XXXXXX)~~ by Agnibhūti and Vāyubhūti within seven-eight years (p. 3.25-26). There is also mentioned twice the (Digambara) Jaina syllabus which too appears to be traditional or conventional (p. 6 and p. 103.14-15). The second list contains a clear enumeration of the four Anuyogas (expositions) which form the pro-canon of the Digambaras : Prathamānuyoga, Caraṇānuyoga, Karaṇānuyoga and Dravyānuyoga (p. 103.14-15). This syllabus was to be covered up within twelve years. Moreover there are numerous references to the traditional Jaina syllabus comprising dvādaśāṅga caturdaśa pūrva - the twelve Aṅgas and the fourteen Pūrvas (p. 109.10 etc.) which was to be covered up within twelve years by the newly initiated monk at the hands of his teacher.

The prince is said to have been equipped with sixty-four arts and seventy-two sciences (p. 145.24-25). The young princesses were generally accomplished with sixty-four arts of which the following few are enumerated. aksara - writing, ālēkhya - painting, ganita - arithmetic, gāndharva - music, nr̥tya - dance, citrakarma - drawing and patracchēdya - leaf-cutting (p. 131.5-6).

Though all the above noted syllabi,¹⁵ Brahmanic, Jaina and secular,¹⁶ appear, in their nature, conventional, it

15. Of these, none is mentioned by Harisena in his work in the corresponding contexts.

16. A part of the syllabus of the science of thievery, belonging to this category, mentioned in the story of Vidyuccōra (p.122), appear to be a rare record from some ancient sources. Details about this are discussed in Part III, Ch.1 of the present Study.

is not improbable that at least some of the subjects or works mentioned in them were studied in the days of the author of the Vaddārādhane. It is also possible that teachers like Sūryamitra (p. 3), or Siddhārtha, who was a lay disciple (p. 128), may be instructing pupils, in their young age in required subjects privately. Thus it may be said to have been almost a Gurukula-model system of education in those days. It is interesting to learn that a daughter of an exile prince, who had settled in a forest-village of hunters, was literate and could write a letter — a love letter (p. 163).

Art and architecture ✓

There is found a reference to a conventional number of arts, i.e., sixty-four (p. 145.24). Of these sixty-four arts, among the following few, among those mentioned elsewhere, deserve notice : ālēkhya - painting, gāndharva - music, nr̥tya - dance, citrakarma - drawing, patracchēda - leaf-cutting (p. 131.5-6). Music seems to have been a popular art, There are found statements like pāḍuvudaṁ kēḷdu - on listening to singing (p. 39.26), pāḍiyuṁ - by singing (p. 118.15) etc. There are repeated references to the lists of various kinds of musical instruments that are traditional or conventional as noted in the previous chapter. But at least a few of these musical instruments may have been in use in the author's day. The following is one of such lists : paṭu, paṭaha, paṇava, tṇava,

bhaṁbhā, mardala, jhallari, mukuṁda, saṁkha, vaṁsa tāla, bhērī, mṛdaṁga, vīṇā, kaḥala etc., (p. 137.13-15). There may have been variety of nāṭakaṁgal - dances (p. 25.13) though the number thirty-two is conventional as seen in the previous chapter.

Apart from the numerous elephants being painted on walls by cittārigar (p. 34.10-11), there are references to excellent citra - painting, leppa - plaster-work and kāṣṭha-karma - wood-work all found in a Jaina temple (p. 33.4-8).

From the folk-tale on p. 147, we find that some carpenters made chariots with strong and speed-giving wheels. Goldsmiths, it seems, made exquisite kinds of tudugegal - ornaments with muttu - pearls, māṇika - jewels and ponna - gold (pp. 149. 25 to 150.2), like māṇikada muttina piṇḍugaṁkana - a thick bracelet studded with jewels (p. 89.7), other various types of bracelets studded with costly jewels like vajra, vaidūrya, padmarāga, puṣyarāga, sasya, karkētana, iṁdranīla etc. (p. 148. 13-16), besides some other ones like kataka, kaṭisūtra, kuṁdala (p. 133.28).

There are found several references to lofty mansions like prāsāda (p. 15.6), karuṁḍāda (p. 117.13), māda (p. 111.27) and to kōṁte - fort, gōpuradāvāra - tower-gate etc., architectural details about which are not given (p. 166.14-15).

Ceremonies, customs and beliefs

The custom of holding svayaṃbara - self-choice seems to have prevailed among some royal families. The author of the Vaddārādhane describes an event of this kind with such a realistic note as if he had witnessed it.¹⁷ The gāndharva vivāha - marriage on mutual agreement (p. 60), which is later found forbidden in Jainism at the time of Amitagati, is found improved on the moral ground : "It is not proper on my part to marry a maiden not offered by her parents" (p. 60.24-25). Hence, in this context, each of the two brides^{was} married after being offered by one of them. The main feature of the general custom of marriage seems to have been pāṇigrahaṇa-purassaraṇa - by joining of bridal hands (p. 33.25, p. 41.9, p. 1-9.21 etc.). After marriage, the daughter was sent to her husband's house with various kinds of balivali - presents (p. 108.22, p. 150.2 etc.).

A guest was entertained, in the middle class family, with oil (for hair), hot water (for bath) and 'ollanṅe' - a piece of cloth to wrap (p. 18.23). The word 'ollanṅe' which throws light on a cultural aspect of the people, at large, of ancient Karnatak had once engaged the mind of some eminent

17. Harisena merely refers to it in the corresponding story (No. 127, v. 234).

scholars in the past.¹⁸ puttige - an apparel seems to have been worn by men on some special occasions (p. 123.1).

There are references to the Jaina religious festivals like the Aṣṭāhnikā-mahāmāhime - the great festival to be observed for eight days (p. 33.23-24) and the Phālguna Nandī-svara (p. 106.18, p. 115.16-17 etc.). These both stand for the same religious festival of the Jainas which takes place from the 8th day to the full-moon day in the bright fortnight of the month of Phālguna.¹⁹ There is also a reference to jātre - fair of Varāṅgāyī, a fierce local deity (p. 134).

Leaving aside the story of Sanatkumāra, the course of narration of which is mainly controlled by astrological fore-casts, there seems to have been considerable faith in jōyisa - astrology (p. 5.22). Sūryamitra, who mistakes the supernatural knowledge of Avadhī of the teacher Sudharma for astrology, enters Order with the avowed purpose of learning it

18. i) Some obsolete Kannada words and their forms and shades of meaning : ancient and modern, by Prof. K.G.Kundanagar, Proceedings and Transactions of all India Oriental Conference, Nāgpur 1946, pp. 137-142.

ii) Sāmadeva Sūriya Nītivākyāmrta, by Prof. K.G.Kundanagar, Kannada Sāhitya Parisatpatrika, XXXII - 3-4, p. 32-33.

iii) Śabdavihāra, by Prof. D.L.Narasimhachar, Mysore 1956, pp. 17-18.

19. R.Williams observes : "It would appear to be the only festival of the Jaina calender to which the older Śrāvākācāras devote any attention." Jaina Yoga, p. 232.

(pp. 5-6). There are several references to the naimittika - astrologer (p. 25.16, p. 164.20 etc.). Some of the Śrāvakas - lay disciples, too, like Vasantaka (p. 183.9), were astrologers. References to bētāla - goblin (p. 100.11) and māri - goddess of death (p. 77.19) indicate that some people had belief in them.

The funeral procession of the mortal coil of the young monk (Kittayya) Nandimitra, who dies by the religious rite of Saṁnyasana, described on pp. 83-84, reflects, more or less (excluding the celestial and supernatural elements) the ~~modern~~ contemporary way of paying homage to an eminent personage on his death by the people at large : polalolagulla janamellam koṁḍu baṁḍu (p. 83.24).

Pastimes, sports and games

References to vanakrīḍe (p. 116.18, p.136.21), sports in pleasure-gardens like manōhara (p. 136.19) and groves called adyānavana (p. 116.18) etc., to jalakrīḍe - watersports (p. 116.11, p. 137.4 etc.) in wells like Saravana (p. 116.11), Sudarsana (p. 136.22)²⁰ etc. look like conventional pastimes

20. Harisena too refers to king Uparicara's water-sports with his queens in the well of this very name in the corresponding story (No. 139, v.6).

of the princely order, though such were not improbable in the author's day.

bēṁte - hunting (p. 96.21) was indulged in with bilgal - bows and aṁbu - arrows (p. 96.6). At times the king himself led the hunting party, payanambōgi (p. 146.13), to kill perbuli - a huge tiger (p. 146.10). Similarly kāḍāne - the wild elephant (p. 110.14) was either caught or killed, and its long tusks, tōramappa koṁbu (p. 35.10), were brought home.

caduraṁga²¹ chess (p. 108.25) appears to have been a favourite game probably in the royal or aristocratic families.

batta²² - ball (p. 73.22) appears to have been a favourite game of young children. Moreover the game uliseṁḍu - thief-and-ball (?) (p. 129.5) seems to have been enjoyed by young boys. There is a nice description of pageranadāṭa - the play of babblers in St.No. 11 (p. 118).

The author's expression, ātapēṭaviṇoda - games, sports and meriments (p. 139.24), possibly indicates that these were a part of the life of the people in those days.

21. In this context Harisena mentions dyūta (St. No. 134, v. 43) and so also does Nemidatta (St. No. 64, v. 4).

22. In this context Harisena gives vetṭa (St.No. 131, v.7), whereas Nemidatta gives golaka (St. No. 61, v. 8).

Morals

Polygamy was, as already seen above, prevailed generally among the princely and aristocratic classes. The debaucherous life of Gajakumāra (p. 51) and Cilātaputra (p.156), the criminal marriage of a father with his daughter (pp. 115-116) and the illicit love of a minister with the chief queen (pp. 180-181) etc. need not be taken as instances of events that were contemporaneous with the author's period, for these are all found in the corresponding stories of Hariṣeṇa's work though narrated in brief. But the immoral life of Nāgasūra who, having already eight wives, keeps illegal relation, marevāl (p. 21.18) with Mōdālī (p. 21), which is also described in Hariṣeṇa's corresponding story (No. 126), was not improbable in the author's day.²³ References to sūlegēri - a settlement or street of prostitutes (p. 123.2), and peṇḍavāsada sūleyar - harlots of the harem (p. 131.18) etc. indicate that prostitution, in its different phases, was in vogue.

But there are also instances that represent chastity being duly valued and sincerely practised : A prince thinks that a good person should not stand or wait with a woman when alone and goes elsewhere (p. 60.1-2). Jayaghaṁte, who was driven away by her husband, lived a poor and chaste life (p.77).

23. Similarly some of the morals, discussed below being common to all ages and places, are presented without comparison.

There were kallar - robbers or thieves who robbed merchants of their goods (p. 76) and stole away kasavarāṅgalaṁ - money and gold (p. 122.18-19) by cutting holes in walls (kannamikki, p. 19.2). There were merchants who cheated farmers while measuring paddy with balla - a measuring instrument (p. 20). There are also references to jūdu - gambling (p. 14.4), madya - wine (p. 10.15), saptavyasana - the seven vices (p. 2.24) etc. Besides there are instances of cruel husband like Halamukha (p. 153), a proud wife like Jinadatte (p. 111), disobedient and vicious sons like Agnibhūti and Vāyubhūti (p. 2) etc.

But on the whole the picture of society as reflected in these stories betrays a pious and good moral life : Apart from the five great vows (Mahāvratas), the minor vows of the lay disciple (Anuvratas) have made several kings, queens, princes, princesses, merchants and others live a pious and peaceful life. Moreover we find instances of a responsible and obedient son in Abhayakumāra (pp. 157-158), a shrewd and affectionate daughter in Sumati (pp. 15-17), a dutiful wife in Mrs. Halamukha (p. 152) and a loving husband in Gandhabhājana (pp. 33-35). The poor house-wife Jayaghante feeds the servant Nandimitra stomachful inspite of her selfish husband's contra-instructions; and Nandimitra, too, recognizes her obligations by helping her in her adverse circumstances (p. 77).

Flora and Fauna

Flora

Apart from references to several mountains like Udayāvata (p. 7.4), Candana-malaya (p. 37.2) Śrīkānta (p. 95.17) etc. and to many pleasure-gardens and groves like Lakṣmī-grha (p. 53.20), Bhūtaramaṇa (p. 54.17), Manōhara (p. 136.19) etc, which obviously have come down from the sources of his stories, the author of the Vaddārādhane mentions beṭṭa - hill (p. 152.17), aḍavi - forest (p. 36.12), pēraḍavi - a large forest (p. 157.26) etc.

The following trees are specifically mentioned in their native names : nēṛila mara - the jambu tree (p. 9.17); ālada mara - the banyan tree (p. 19.21-22, p. 157.14 etc.); māmara - the mango tree (p. 172.13). There are also references to ārame - garden attached to the house (p. 123.25), tāmarēyaḥpū - lotus (p. 99.16) etc.

In contrast to this, the mention of the following lists of the various trees, plants, creepers and flowers, with their names in Sanskrit, appears to be a part of the author's ornate prose style in which he occasionally indulges :
 asōka, punnāga, vakula, tilaka, tamāla, cāmpaka, kramuka, nālikēra, kharjura, jāmbu, jāmbīra, panasa, dādima kadali, drākṣā, sahakāra etc. (p. 129.2-6); asōka, punnāga, vakula, cāmpaka, sahakāra, lavaṅga, kramuka, nālikēra, nāgavalli etc.

(p.54.24-25); nīlōtpala, kuvalaya etc. (p. 136.24); and namēru, maṁdāra, saṁtānaka, pāriyātra (p. 30.3-4).

Fauna

A number of animals, both domestic and wild, water-beings, reptiles, birds, insects etc., mostly in their native names, are found mentioned in these stories. Most of these, though not all, may have come under the author's observation : āne, siṁha, puli, karāḍi, pulle, mola, paṁdi, tōla, sīrnāy, eltu, kalte, pasu, erme, kudure, nāy, otte, uḍu, pāva, ili, berku, oṁti, kappe, muṁguri, mīna, mosale, negalu, āme, makara, timitimigila, kāge, gūge, parḍu, cakōra, haṁse, kurku, gili, puruli, peṁgura, kāraṁdamāṁde etc. (p. 97.3-10); kappe. esaḍu, ili, oṁti, etc. (p. 140.4); and lāvuge, uṁke, korasu etc. (p. 151.3). Among these, some names like sīrnāy (p. 97.4), kāraṁdamāṁde (p. 97.9), esaḍu (p. 140.4) and korasu (p.151.3) are hardly found in usage now. Moreover in the above list, pasu (p. 97.5), stands for pasu or the later hasu - cow, to mean which no other name is found here; and the author mentions, at some other context, payana (p. 22.3) and pasu (p. 8,22.5) along with pasu (p. 22.12) to mean cow. makara (p. 97.8) seems to have been used to mean some sea-monster like dolphin; the mention of mosale and negalu (p. 97.7) together possibly indicated two different species of the crocodile.

Besides these, we find references to vēsaragalte -

- mule (p. 80.10), tagar-ram (p. 34.18), kuri - sheep (p. 14.27), ādu - goat (p. 68.26), nari - fox (p. 8.19), navil - peacock (p. 118.3), porasu - pigeon (p. 134.18), kōdaga - monkey (p. 172.7), pervāvu - boa (p. 138.9), tumbi - bee (p. 30.5), nola - fly (p. 122.23), irupe - ant (p. 176.25), kattirumpe - large black ant (p. 168.5) etc. All these are found in their native names.

In contrast to the above ~~ix~~ noted names of ~~birds~~ animals birds etc., the following names of water-birds in Sanskrit seem to form conventional lists : haṁsa, cakravāka, balākavipakṣigaṇa (p. 54.21); and cakravāka, baka, balāka, haṁsa, maṇḍūka, jīvā, jīvaka, cakōrādi jalacaravihaṅga samūhaṅga (p. 136.25 to 137.2).²⁴

Religious faith and outlook

Though the main religious faiths, reflected in these stories, are the Jaina and the Hindu, there are occasional references to men like Buddhadāsa - a Bauddha (p. 160.20) and Kanakadaṁḍi - a Parivrajaka (p. 64.9) whose faiths cannot be taken to be in vogue in the author's region and time. Hariṣeṇa, too, mentions Buddhadāsa in his corresponding story (No. 139, v. 160),

24. Hariṣeṇa does not give any of these lists in the corresponding contexts.

though the Parivrājaka has no occasion in his story to come on the scene, for he does not narrate that part of the story (No. 129).

On the whole, there appears to have been a considerable religious accommodation and tolerance among the people of those days. The Jaina guardian deity Śrīyādēvate, was worshipped with devotion, by the people of the whole town (pp. 107-108). Similarly the funeral procession of the mortal coil of the young Jaina monk Nandimitra was attended by all the people of the town (p. 83).

Yet some sort of mutual contempt between a Jaina monk and a Brahmin priest is noticed in story No.1 (p. 22). The author of the Vaddārādhane makes it a bit conspicuous by using ~~xx~~ words like nirlajjaṃ (p. 22.21) and duṣṭa (p. 22.29), which or similar to which are not found in Harisena's corresponding story (No. 126, vs. 152 and 160).

The fierce Varāṅgāyī (p. 134.10-11) was clearly a local deity of the author's observation; and this name appears to have been a local designation for goddess Durgā, for the author mentions Durgādēvate (p. 134.12) also subsequently.²⁵

25. Harisena, in this context, refers to this deity as Durgā (St. No. 138, v. 68) and Nemidatta as Cāmundā (St. No. 68, v. 42).

The Jaina monks, nuns^{and} lay disciples

The Jaina monks and nuns, referred to in the stories in the Vaddārādhane, were not, as noted in the previous chapter, contemporary of the author. Moreover, their way of life or code of conduct has been almost the same for all ages and places. Yet a view of a few facts of the monks' life can be had at the regional back-ground : All the monks found in these stories are the Digambaras - the sky-clad, battalegar - naked (p. 93.12).²⁶ Their usual aid useful in the observance of their vows was called kuṁcada kōḷ - a broom of peacock-feathers (p. 9.19). They also had with them guṁdige - a (wooden) bowl for water (p. 91.8). They always wandered from place to place and occasionally stayed in basadi - monastery (p. 193.17). They lived on food collected by going on the begging round (carigevugu p. 89.2) in villages or towns. The newly initiated young monk was known as kittayya (p. 82.1). The nun was known as kaṁtiyar (p. 151.22). The monk's life usually came to end by his courting the religious method of death generally known as Saṁnyasana (p. 83.4). Some kind of construction erected on the mortal remains of the monk was known as nisidige (p.90.12). The teachings of the Jaina teacher are discussed at length in

26. There are, however, references to Svētapatar - clad in white (p. 93.19) and Jāpuli saṁgha - the Yāpanīya saṁgha (p. 93.21) in St.NO. 6 which relates some points about the rift in the Jaina Church.

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The nuns were known as kaṁtiyar. Under them the lay women entered Order (p. 44.29-31). Except this there is hardly found any more information about the nuns in these stories.

The pious lay community found in these stories also betrays some local colour of the author's time : Besides the lay disciple was generally enjoined to observe dvādaśavidha śrāvaka dharma - twelve-fold code of conduct (p. 127.23), or caturvidha śrāvaka dharma - four-fold code of conduct (p. 127.20-21), he (or she) was forbidden from eating the following articles: madhu-madya-māṁsa - honey, wine and flesh (p. 10.15-16, p. 96.21-22 and p. 156.23); madhu-madya-māṁsaṅgaluṁ aydu pālmarada paṅgaluṁ ālambeyuṁ sanāmbina pūvuṁ - honey, wine, flesh, five milky fruits, mush-room and hemp-flower²⁷ (pp. 150.27 to 151.1 and p. 126.17-18). The lay disciple was also forbidden from hunting (p. 96.21 and p. 126.14). There is also a general reference to sapta-vyasana - seven vices (p. 2.24).²⁸

27. i) It may be noted that in the days of the author of the Vaddārādhane, the practice of eating this flower may have been rampant. Hence it appears to have been included in the list of forbidden articles.

ii) Acārya Māghanandi gives several such lists in which hemp-flower is not found though all others, noted above, are seen : Sāstrasārasamuccaya, pp. 142-153.

The lay disciples, in those days, had high respect for the monk or teacher generally known as bhaṭṭārār (p. 5.29) or viṣiyar (p. 27.16). On learning about the arrival of some monk or teacher in an outside park, they set out to adore him, pūjayaṁ koṁḍu pōgi (p. 193.18). Some of them, who had not yet adopted vows, adopted them at his hands, śrāvaka-breteṁgalaṁ ēṛisikol (p. 80.18). They took keen interest in stopping (nirīsu, p. 117.12) and offering food to the monk on his begging tour (carige, p. 117.11). Similar interest and devotion was shown by the laity in inviting the monk to break his fast (pānigattu, p. 81.1). They did not neglect their religious duty of anna-dāna - gift of food to the monk even when they were busy in their occupation (pp. 163.22 to 164.4).

Moreover the laity worshipped dēvarāṁ - the god, i.e., the Jina (p. 80.17) in basadi - the temple (p. 80.14) with sandal - paste, flowers, raw full rice etc.: dīpa, dhūpa and akṣataṁga! (p. 80.16). They also worshipped the images of the guardian deities like Śrīyādēvate (pp. 107-108) in their temples. It appears that the religio-moral maxim 'kolladude dharmāṁ' - Non-hurting itself is true piety (p. 127.24) was honoured and

28. It is very curious that no where, in these contexts, the author refers to the Aṣṭamūlaguṇa - eight basic virtues, which term or vow is used for the first time by Sōmadeva in his Upāsakādhyāyana (v. 270) to denote the non-consuming of honey, wine, meat and five milky fruits. Vide Intro. to Upāsakādhyāyana, by Pt. K.C. Shastri, pp. 59-66.

practised to a large extent. On the whole the lay community led a pious, peaceful and good-moral life.

Thus with these varied glimpses of contemporary life and society, the Vaḍḍārādhane has the rare honour of standing in rank with other Jaina narrative works in Prakrit and Sanskrit which, together with some other forms of Jaina literature, "epigraphic records and archeological remains, would help to reconstruct vivid pictures of life and society of different parts of the country in the different periods of its ancient history".²⁹

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29. i) The Jaina Sources of the History of India, p. 245.
ii) Vide also Ibid, p. 250.

CHAPTER 3

POSSIBLE IMPACT OF STORIES IN VADDĀRĀDHANE ON CONTEMPORARY AND LATER SOCIETY

The revered Jina Vijayamuni has rightly observed that in composing or narrating stories, the lofty ideals kept and maintained by the Jaina scholars have hardly any parallels : in edifying and instructing the laity in an entertaining manner, in guiding them to trod the right path successfully, the Jaina stories stand with few equals in the literature of other sects in India.¹ And the author of the Vaddāṛādhane and his stories in it are no exception to this fact.

It has been well noticed, in Part I, that though the author of the Vaddāṛādhane narrates these stories with a view to encouraging the Ārādhaka monk to maintain equanimity at the critical hour of death, he is always keen in the edification and instruction of the pious laity, who come, technically speaking, to pay homage to the Ārādhaka supposed to be a tīrtha. And these stories, with such a sanctity as of Ārādhana, may have been, naturally, discussed in groups of younger monks and read and renarrated among the pious laity in the author's days and in subsequent periods of the history of Jainism in Karnatak,

1. Intro. to Kathākosa-prakarana, Bhāratīya Vidyā Bhavana, Bombay V.S. 2005, p. 67.

and influenced their life at least to some extent. Hence the possible impact of these stories may be said to be restricted mainly to the members of the Jaina community and incidentally to those of the neighbouring ones.

In these stories, the unselfish, hard and pure life of the Jaina (Digambara) monk, where Ahimsā has the highest place, is lucidly depicted. He strictly adheres to the prescribed code of conduct and remains wandering as an ideal model for other monks and the pious lay disciples. He is always helpful to others : In St.No. 1, when Sūryamitra, who mistakes the Avadhi knowledge for astrology, approaches the teacher Sudharma and enters Order with the desire of learning astrology, the teacher treats and teaches him with such affection and goodwill² that by the time he covers Dravyānuyoga, he becomes well acquainted with the scriptural knowledge and acquires perfect Samyaktva, and, within twelve years, reaches the rank of Ācārya (pp. 5-6). His soul is a fountain of forgiveness : Being abused and insulted by his own former pupil, the teacher Sūryamitra forgives him and calmly moves away (pp. 7-8). He is least worried even if nobody offers him food during his begging round : The sage Tapovara, on his begging round, wanders

2. Āyāraṃga Sutta (I.6.3.3) teaches : "As birds (feed) their young ones so are the disciples regularly to be instructed day and night": Jaina Sūtras, Sacred Books of the East, Vol. XXII, ed. Hermann Jacobi, Delhi 1964 (Reprint), p. 58.



through the streets of the whole village; but none stops him to offer food. Consequently he silently moves out of that village (pp. 163-164).³ No affliction, nor hardship nor fear of death can desist a monk from his adherence to his adopted vow or austerity, the illustrations of which are strewn throughout the entire course of narration of these stories. Their effects are shown in further illustrations that even wild beasts like a tiger (p. 48), animals like an elephant (p.156), other sub-human beings like a monkey (p. 172) and birds like jatāyu (p. 179) adopt vows. All these features would, naturally, convince the laity of the efficacy of the teachings of the Jāinas.

Barring off the various spells of the Vidyādhara (in St. Nos. 2 and 4) and instances like the Tejorādhī (p.178. 9-14), some supernatural powers like the knowledge of Avadhī and Manah-paryaya, which are given a note-worthy place in the narration of these stories, are not impossible or improbable with the Jaina monk endowed with high spiritual discipline.

3. Dasaveyāliya Sutta (I.2-3) lays down : Just as bees suck honey from the flowers of a tree and do not make the flowers fade although they satisfy themselves, similarly these monks in this world (who are free from external attachments) are intent upon seeking faultless food given by house-holders. Dasaveyāliya Sutta, ed. by Prof. K.V.Abhyankar, Ahmedabad 1938, Tr. p. 58.

Dr. Kalghatgi in Ch. VII, Supernatural Perception, of his *Some Problems in Jaina Psychology*, states : "In the west modern scientists have begun to take more interest in such perception although they call it paranormal and not supernormal perception. The society for Psychical Research has carried out investigations on this problem. It is now recognised that cognitions independent of senses are possible. Such phenomena as clairvoyance, telepathy and the like have been recorded to prove the possibility of the occurrence of extra-sensory perception."⁴ Recently I came across an interesting news-item, under 'Telepathy can score over radio waves',⁵ in which Dr. H. V. Banerjee gave an account of a ten-year-old boy's relating some experiences of his past life that were verified to be true. The learned Doctor diagnosed the phenomenon as "extra cerebral perception." Hence at least some Jaina monks, in each generation, may have possessed such perception and, therefore, wielded such command over the faith and devotion of their laity. And such accounts given in these stories would, no doubt, kindle similar faith and reverence in them. The *cāranatva*, the supernatural power of flying in the air, attributed to some sages in these stories (*cāraṇa-rīsi* : p. 37.11 etc.) may be symbolic of the Jaina monk's fast moving from place to place.⁶

4. *Some Problems in Jaina Psychology*, Karnatak University Dharwar 1961, p. 126.

5. Indian Express, Bombay, 17-8-1965.

6. Vide General Editors' preface to *Jainism in South India and Some Jaina Epigraphs*, p. vi.

Thus the picture of such hard life and sincere struggle to practise and propagate the teachings of the Jinas depicted in these stories, would capture not only the mind of the pious lay community, but also influence that of others in the neighbouring communities that would read or listen to these stories. Such instances can be seen even to this day : Svāmī Lakdhisūrījī, belonging to the hierarchy of Jaina saints in the tradition of Lord Mahāvīra, who left his mortal coil in 1961, walked twenty thousand miles to propagate the teachings of the prophet in several provinces of India and earned praise from all sections.⁷ Recently the Svetāmbara Terāpanthī Ācārya Tulasī with his Saṅgha, consisting of sixty members, has been moving on foot from Bengal to South India, carrying his Anuvṛta Movement that has drawn to him, wherever he goes, not only Jaina followers but also non-Jainas, merchants, politicians etc. Hence such saintly life and teachings, of which Ahimsā is the key-note, depicted in the stories in the Vaddārādhane, would have, spiritually and morally, healthy effect on the mind of the pious lay community and also on that of others in certain respects. And such effect is of considerable abiding value and depth. Such stories may have partly played their role silently in making the people of Karnatak mostly vegetarian and peace-loving.

There is another integral part of the stories, as a whole, in the Vaddārādhane, viz., the sermon, which would

7. News item, The Sunday Standard, Bombay, 1-8-1965

produce promising results in the spiritual and moral life of the lay community. Though the sermons in these stories (pp. 9-10, pp. 96-99, pp. 126-27 etc.), the Jaina teacher, besides instructing the laity, in some dogmatical matters like the true phase of Samyaktva (which is without twenty-five flaws), the nature of true god (who is the Jina) and that of true religion (which is Ahimsā) etc., explains the Doctrine of Karman through the illustrations of retribution for good and evil deeds⁸ and thereby teaches him some ethical principles like not to steal, not to lie, not to hunt, not to eat things like honey, wine, flesh etc, in other words not to break the prescribed code of conduct. The description of the birth of a soul in the four existences (gatis) depending on past deeds (pp. 96-99) would certainly remain as a helpful guide in the mind of the lay disciple who would be convinced of the ethical principle that progress or fall lies in one's own hand. The recognition of

8. i) Vasunandi in his Śrāvakācāra (gāhā 239) openly tells that "the masses must be coerced by the fear of punishment and the hope of material reward" : Jaina Yoga, p. 252.

ii) Through this kind of illustrations and other higher modes of ethical teachings, the Jaina teachers have always taken sufficient care of their lay-community, which fact is said to be one of the important reasons that made Jainism survive in India, where as Buddhism perished : The Wonder that was India, by A.L.Basham, Orient. Longmans Ltd., Bombay 1963, p. 292.

this responsibility and adjusting his conduct accordingly by each lay disciple, would lead to the formation of a society marked with peace, happiness and prosperity.

Some sub-stories, anecdotes and episodes in these stories also illustrate the retribution for good and evil deeds and thereby teach the laity some ethical rules. The narration of sub-stories, with further emboxed ones, in St.No. 1 illustrate the importance of the Anuvratas (Minor vows).⁹ Queen Jayāvati, as a result of her anger towards her husband and hatred against the Jaina Faith, was reborn as a tigress (pp. 47.32 to 48.3). Gomati, a hunter's wife, as a result of her adopting and practising vows of the lay disciple, was reborn as a princess (pp. 150.12 to 151.7). The merchant Nandimitra, as a fruit of his offering some food to a hungry monk is rewarded with birth in the Bhoga-bhūmi (region of all enjoyment and no labour) (pp. 163.22 to 164.7).

The Dvādaśavidha Śrāvaka-dharma (twelve-fold conduct of the lay disciple) or the Caturvidha Śrāvaka-dharma (four-fold conduct of the lay disciple) mentioned and taught in sermons, and illustrated in the various sub-stories, anecdotes and episodes, as noted above, are so framed by the ancient

9. Dr. Hiralal Jain observes that through these Anuvratas an attempt is made to control those social trends that are sources of the main social evils like enmity, jealousy etc. Moreover the infractions of these Anuvratas can reasonably be called social sins : Bhāratīya Saṃskṛtīmēṃ Jainadharmakā Yogadāna, Bhopal 1962, pp. 255-256.

Jaina seers that their honest and sincere observance would go to build a healthy and happy society at any time and in any place. Pt. K. Bhujabali Shastri thinks that a single Anuvrata, viz., Parimita parigraha (restricted belongings), if observed by Indians today, would build up for them a true socialist state.¹⁰

Every story in the Vaddārēdhane exemplifies the hard sufferings of the hero who meets death by the rite of Prāyopagamana¹¹ and there are numerous characters or associate monks and nuns who are shown, in the course of the whole length of narration of these stories, to have courted voluntary death by the rite of Samnyasana, Samlekhanā or Samādhi, which is mostly Bhaktapratyākhyāna (abstention from food unto death). How would this feature of these stories be felt by the common members of the Jaina community and the society in general ?

It is just possible that some non-Jaines would not like this feature of the stories. It is worth considering, at this context, that some foreign scholars in the field of Jainism like Mrs. Sinclair Stevenson have called this kind of religious death as a "terrible vow".¹² Several others, both in India and outside, have termed it as a 'suicide'. Pt. Sukhalalji

10. Parigraha-parimāṇa-vrata of the Jainas and Socialism : Prabuddha Karnāṭaka, Vol. XXXIII-3, pp. 109-112.

11. Except Cāṇakya, the hero of St. No. 18, who dies by the rite of Inḡinī.

12. The Heart of Jainism, Humphry Milford, Bombay 1915, p. 221.

Samghavi has presented convincing critical observations on this point in his article 'Santhārā aur Ahimsā'.¹³ He points out that the term 'suicide', used for the Jaina way of religious death, implies some sort of contempt. For the same, scriptures have laid down 'Samādhimarana' or 'Paṇḍitamaraṇa'. Dr. Kalghatgi in his paper, The Jaina Theory of Samlekhanā,¹⁴ notes that this doctrine has been much misunderstood both in theory and practice, and observes : "It would be inconsistent to believe that those who considered life as sacred and those who condemned hiṃsā (injury) of any type, should have so little regard for life as to preach self-destruction". Thus it is quite probable that the misunderstanding of this mode of religious death on the part of some scholars is owing to the imperfect knowledge of the meaning and connotation of ahimsā as taught by the Jinas. The Tattvārtha Sūtra lays down that hurting of the vitalities by passions is hiṃsā (injury).¹⁵ And in the case of one, who voluntarily submits himself to this mode of religious death, no passion of any kind is seen. Hence it cannot be called suicide. It is so very interesting to notice at this context that some Jaina stories have openly condemned suicide. For instance, in the story of Asokadatta and his son

13. Darsana aur Cintana, Gujarāt Vidyā Sabhā, Ahmedabad 1957, pp. 533-536.

14. The Voice of Ahimsā, Feb. 1962 issue, pp. 42-47 and 51.

15. Tattvārthādhigamasūtra, Ch. VII, S. 13.

Śrīpati in the Kathākosa, Śrīpati, out of utter disappointment owing to the destruction of his entire wealth, goes to a mountain and is about to throw himself from its top. A sage, in Kāyotsarga, sees him and exclaims, "Śrīpati, do not act rashly; by such a death you will attain a condition of a demon; do not die an evil death, for

In taking the halter, and in swallowing poison,
in fire, and in entering the water,
Wearied by hunger and thirst, they slay them--
selves, and become demons.

~~Therefore~~ Therefore do not inflict death on yourself".¹⁶ The Mūlācāra, to which the author of the Vaddārādhane refers more than once, contains a gāhā, with similar contexts, that expressly condemns such attempts at suicide, and states that the suicider is tied to the cycle of birth and death.¹⁷

The Jinas have taught that a soul can attain liberation only through human existence and that too through Samādhimarana. Out of seventeen kinds of death, only three, viz., Bhaktapratyākhyāna, Inḡinī and Prāyopagamana are commendable for Samādhimarana. The last two are too hard to be resorted to by men in the Kali age for physical reasons. Hence Śivārya

16. The Kathākosa, edited by C.H. Tawney, The Royal Asiatic Society, London 1895, pp. 7-8.

17. Mūlācāra of Vattakera Part I, ~~MANE~~ Māṇikābandra Digambara Jaina Granthamālā No. 19, Bombay V.S. 1977, gāhā 74.

has described at great length in the Bhagavatī Ārādhane the Bhaktapratyākhyāna which alone, in this age, would lead the liberable souls to eternal bliss. And, naturally, the author of the Vaddārādhane has left no chance in making every worthy character in his stories submit to this mode of religious death. Since Candragupta Maurya submitted himself to this kind of death, after his teacher Bhadrabāhu, on a hill at Śravanabelgola, there appears to be the least misunderstanding regarding it among the Jaina community of Karnatak. It is interesting to know, "no less than 94 individual cases are recorded at Śravanabelgola alone, besides the 700 who are said to have followed the example of Prabhācandra in performing Saṃlekhanā noted in S.B. 1. The other inscriptions of Śravanabelgola which record such death are No. 11, 64-66, 117, 118, 126-129, 159, 389 and 477 and eighty others. The earliest goes back to the 7th cent. A.D. These include both men and women, mostly monks and nuns; 64 males and 16 females. Out of these, 48 of the former and 11 of the latter died between the 7th and 8th centuries".¹⁸ This is how these lines speak of the degree of faith in and esteem for the Samādhimarana that prevailed among the members of the Jaina community in Karnatak in those days. And there is no wonder if the stories in the Vaddārādhane added to such faith and esteem among those people in its contemporary and later period.

18. Jainism And Karnataka Culture, by Prof. S.R.Sharma, Dharwar 1940, p. 193.

It may passingly be noted that Samādhimarana was not restricted only to the long past days. Encyclopedia of Religion and Ethics notes several instances of monks and nuns embracing this mode of religious death in the early twentieth century in India.¹⁹ To speak of Karnatak the example of the great Sāntisāgara Mahārāja, the Digambara patriarch, who courted Samlekhanā in Sept. 1955, is worth remembering.²⁰ The most recent example, outside Karnatak of course, is that of Jagajīvanajī Mahārāja who abstained from food on 23-12-1967 and left his mortal coil on 5-2-1968 on the Udayagiri hill of mount Rājagiri in Pātnā district (Bihār).²¹

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19. Encyclopedia of Religion and Ethics, Vol. XII, p. 34.

20. History of Jaina Monachism, by Dr. S.B.Deo, Deccan College Dissertation Series 17, Poona 1956, p. 562.

21. News item, The Samyukta Karnātaka Daily, Hubli, 6-2-1968.

PART III

LITERARY ASPECT

CHAPTER 1

VADDĀRĀDHANE AND OTHER ĀRĀDHANĀ KATHĀKOSAS

CHAPTER 2

QUOTATIONS IN VADDĀRĀDHANE

CHAPTER 3

LITERARY STYLE OF VADDĀRĀDHANE

CHAPTER 4

PLACE OF VADDĀRĀDHANE IN KANNADA LITERATURE

CHAPTER 1

VADDĀRĀDHANE AND OTHER ĀRĀDHANĀ KATHĀKOSAS

Besides the Vaddārādhane, the following are the other Kathākosas associated with the Bhagavatī Ārādhana, i.e., their stories are based on the gāhās of the Bhagavatī Ārādhana which contain allusions, direct as well as indirect, to the religious and legendary heroes of the past.¹

1) Harisena's Brhat-kathākosa in Sanskrit verse (931. A.D.).

2) Śrīcandra's Kathākosa in Apabhraṃśa verse (close of the 11th cent. A.D.) : It is still in Ms. form and is being edited, it is learnt, by Dr. Hiralal Jain.

3) Prabhācandra's Kathākosa in Sanskrit Prose (close of the 11th cent. A.D.) : It, too, is still in Ms. form and is being edited, it is learnt, by Dr. Upadhye.

4) Nemidatta's Kathākosa in Sanskrit verse (early 16th cent. A.D.) : It, along with Hindi translation, is published in three volumes by the Jaina Mitra Kāryālaya, Bombay V.S. 2440-2442.

1. 1) We have already had some acquaintance with these Kathākosas in the Introduction under 'Sources of Stories'.

ii) It hardly needs to be mentioned that the brief sketch, which is to follow now, is mainly based on Dr. Upadhye's study presented in his Intro. to Brhat-kathākosa, pp. 59-63 and 90-94.

There are reported to be other six Kathākōśas associated with the Bhagavatī Ārādhana : One, Ārādhana (in Ms. form), of Nayanandi is supposed to be such a Kathākōśa; and other five are mentioned in the Jinaratnakōśa compiled by Prof. H.D. Velanakar.

Among the four Ārādhana Kathākōśas, noted above, Hariṣeṇa's work "contains the biggest number of tales, its text is the longest in extent, it is the earliest in time, generally its stories are comparatively more exhaustive than those in other Sanskrit collections; and lastly the correspondence of its stories with the gāhās of the Bhagavatī Ārādhana is more exhaustive and perfect and thorough in sequence".² Hariṣeṇa's Kathākōśa and Śrīcandra's Kathākōśa form one group; and Prabhācandra's Kathākōśa and Nemidatta's Kathākōśa form another group. In composing his work Śrīcandra seems to have used Hariṣeṇa's work in addition to other sources. Prabhācandra, too, appears to have had before him, besides other sources, Hariṣeṇa's work while adding some supplementary tales to his treasure. And lastly, Nemidatta openly admits that his work is based on that of Prabhācandra.

Then what would be the nature of relation of the Vaddārādhane with these Kathākōśas ? Dr. Upadhye has wellnigh called it "a partial Kathākōśa"³ for it contains only 19 stories

2. Intro. to Brhat-kathākōśa, p. 90

3. Ibid.

based on the 19 gāhās in the Bhagavatī Ārādhana, whereas others contain many more stories,⁴ Harisena's treasury being the biggest one among the Sanskrit Kosas, containing the highest number of stories, i.e., 157, based on the same number of gāhās in the Bhagavatī Ārādhana. It may, as suggested in the Introduction under Title, as well be called 'Ārādhana-Kavaca-Kathākosa' for its stories are based on the 19 exemplifying gāhās from the Kavaca Chapter in the Bhatapratyākhyāna Section of the Bhagavatī Ārādhana. Almost all of its stories are longer in extent, some of them considerably longer, than the corresponding ones in Harisena's work, let apart be Nemidatta's work which contains most of its stories quite in short. A part of comparative study of the corresponding stories of these works has already been presented, at proper contexts, in Part I and Part II of this Study. Now it is worth seeing the literary relation of the Vaddārādhane with the corresponding stories in the work of Harisena in the main and in that of Nemidatta wherever necessary. The following table shows the numbers of the gāhās in the Bhagavatī Ārādhana and those of the corresponding stories, together with their volume, in the three Ārādhana Kathākosas, viz., the Vaddārādhane (Vadd.), Harisena's Kathākosa (HK) and Nemidatta's Kathākosa (NK) :

4. All necessary details regarding this are tabulated by Dr. Upadhye in his Intro. to Brhat-kathākosa, pp. 73-80.

gāhā in Bh.Ā.	Vadd. St.No.	Number of pages ⁵	HK St.No.	Number of verses	NK St.No. ⁶	Number of verses
1539	.. 1	.. 30 ⁺	.. 126	.. 260	.. 57	.. 143
1540	.. 2	.. 18	.. 127	.. 284	.. 58	.. 44
1541	.. 3	.. 2 $\frac{1}{2}$	.. 128	.. 19	.. 59	.. 28
1542	.. 4	.. 18	.. 129	.. 58	.. 3	.. 66
1543	.. 5	.. 2	.. 130	.. 9	.. 60	.. 16
1544	.. 6	.. 21	.. 131	.. 81	.. 61	.. 27
1545	.. 7	.. 7	.. 132	.. 8	.. 62	.. 13
1546	.. 8	.. 2 $\frac{1}{2}$	.. 133	.. 17	.. 63	.. 13
1547	.. 9	.. 4	.. 134	.. 54	.. 64	.. 16
1548	.. 10	.. 5	.. 135	.. 58	.. 65	.. 28
1549	.. 11	.. 4	.. 136	.. 28	.. 66	.. 35
1550	.. 12	.. 1 $\frac{1}{2}$	.. 137	.. 12	.. 67	.. 19
1551	.. 13	.. 13	.. 138	.. 73	.. 68	.. 46
1552	.. 14	.. 26	.. 139	.. 172	.. 69	.. 35
1553	.. 15	.. 6 $\frac{1}{2}$	.. 140	.. 36	.. 70	.. 41
1554	.. 16	.. 5 $\frac{1}{2}$	.. 141	.. 51	.. 71	.. 21
1555	.. 17	.. 2 $\frac{1}{2}$	.. 142	.. 8	.. 72	.. 12
1556	.. 18	.. 12 $\frac{1}{2}$	.. 143	.. 85	.. 73	.. 43
1557	.. 19	.. 1 $\frac{1}{2}$	.. 144	.. 11	.. 74	.. 14

5. Each page (5.3 by 8.5 inches) contains about 30 lines.

6. I could get only Part III of the published Kathākosa of Nemi-datta. Hence for stories Nos. 3 and 57 to 62, I have used two MSS of the same work from the Bhandarkar Oriental Research Institute, Poona : No. 1044 of 1887-91 and No. 1142 of 189-95.

From this table it can be observed that most of the stories in ^{the} Vaddārādhane are far longer in extent than the corresponding ones in HK. The author of Vadd., who has picked up only 19 gāhās from the Bh.Ā. for the stories, appears to have applied himself vigorously in narrating them, whereas Harisena gives them as a part of his treasure of 157 tales. Yet the side-by-side reading of the corresponding stories of these two important works (and also of NK where-ever necessary) is likely to reveal interesting facts about their relation or ~~mutual~~ mutual influence, if at all anything of this kind exists, or their sources :

(1) ⁷

Vadd. gives this story in far greater detail and with much more elaboration than HK : The ring-episode given by Vadd. (P.5.) is not found in HK. To illustrate the importance of the two Anuvratas, viz., satya and astaya, Vadd. gives three sub-stories, viz., of the maiden, the servant and the old woman with further emboxed sub-sub stories. But HK gives a single sub-story (ākhyānaka : v. 99) which too is very short. Moreover the picture stories are painted on canvas in Vadd.; but in HK they are painted on wall. The anecdote of Ananti-Sukumāra's riches, luxury and tenderness are beautifully described in

7. This number refers to the serial number of the story in Vadd.

Vadd.⁸; but HK gives just the outline of the same. Some names in this story differ in both the works : In Vadd. the high priest is Soma'sarma (p.12.3); but in HK he is Nāgasarma (v.54). Even in NK he is Nāgasarma (v.45). Vīrapūrṇa in Vadd. (p.22.1) is Dhīrapunya in HK (v. 139). Yet there is found a remarkable agreement in some of the words and phrases found in the same context in these two corresponding stories of the two works :

Vadd.	HK
ēleṃtu varusadiṃdolage (p. 3.25-26)	Saptāstavarāmadhye (v. 8)
miṃdariyada (p.7.18)	asnānasya (v.23)
magala keyam piḍidu (p.13.22-23)	Nāgasāriyaṃ haste grahītvā (v.74)

All these features undoubtedly go to show that both the authors had a common source, and the author of Vadd. had some additional sources for this story. No influence of one on the other is seen.

(2)

This story in Vadd. agrees with that in HK in some respects : Almost all events in this story in Vadd. are found

8. This account exactly compares with that found in the story of Śālibhadra given by Jīnēśvarasūri in his Kathākosa-prakarana (1051 A.D.), pp.55-64; Avanti-Sukumāra asks, 'Do we have a ruler?' (Vadd. p.26.10). Śālibhadra exclaims, "Majjha vi anno sāmī!" (p. 58).

in that in HK, though Vadd. gives more details of some of the events like the description of Candanamalaya (p. 36), that of the svayaṃvara (self-choice) of Manohari (p. 41) etc. Some of the words and phrases found in the two stories are, almost the same:

Vadd.		HK	
idēnēmbāne tagarol-	...	imaṃ kumbhinaṃ mendhakop-	...
(p. 34.18)		(v. 136)	
maḍadiṃ meyyariyade	...	maḍavivhalacittena	...
(p. 37.32)		(v. 174)	
kasavaramumaṃ pulladarkkaṃ ...		vibhūtiṃ tṛṇarāt	...
(p.46.11-12)		(v. 64)	

Yet the pattern of narration or sequence of events differ in both. For instance, what is the opening of the story in Vadd. is found in HK from v. 107. Besides there is difference in the nature of some of the events : By the close of the story in HK (v. 272) the tigress eats up both the sages, Siddhārtha and Sukaśala; but in Vadd. the sage Siddhārtha is not at all touched by the tigress, etc. (pp. 48.8 to 49.1).

All these features betray the same facts noted above under (1) above.

(3)

Both in Vadd. and HK this story is nearly the same in all respects except that Vadd. narrates in a little more

detail. Hence it is possible that both have followed a common source for this story.

(4)

The narration of this story in HK forms just the last part of it in Vadd., i.e., from p. 65.27 to the end. Same is the case with NK.

But this story in Vadd. very well compares with that in Devendra's Sukhabodhā Tīkā (pp. 132 ff), the Prakrit Commentary on the Uttarādhyayana Sūtra.⁹ Yet Vadd. gives more and in some details details; like the number of diseases of Sanatkumāra and the period of his suffering from them etc., Vadd. differs from Devendra's story too.

9. i) The story of Sanatkumāra, the fourth universal monarch of the Jaina mythology, was very ~~favourite~~ favourite among the Jaina authors. It has been narrated by Bhāvadevasūri in his Pārśvanātha Carita several details of which compare with those in this story : The life and stories of the Jaina Saviour Pārśvanātha, ed. M.Bloomfield, Baltimore 1919, pp. 136-142.

ii) The story of Sanatkumāra from Devendra's Comm. was translated by Jacobi into German in his Ausgewählte Erzählungen in Māhārāstri, which, then, has been translated into English by J.J.Meyer as Hindu Tales, London 1909.

iii) The same story occurs in the Kathākosa of an unknown author, which has been translated by C.H. Tawney as Kathākosa, The Royal Asiatic Society, London 1895. This story is still shorter than that of Devendra.

Hence Vadd. might have used altogether a different source for this story.

(5)

The central idea of this story in both Vadd. and HK is the same; but Vadd. gives it in a little more detail and with some elaboration. Common source for both the works is possible regarding this story.

(6)

This story in Vadd. differs from that in HK, and NK too, in several respects. The account of the migration of the Jaina Saṅgha to the South presented in the Vadd. does not agree with that given in HK. in all respects. Moreover Vadd. gives the story at great length with the following additional constituents.

a) The legend of Kanāla's blindness b) The sub-story of Nandimitra or the accounts of the past lives of Samprati Candragupta c) The king's sixteen inauspicious dreams and their interpretation d) The episode of Kāntārabhaikṣa etc.

Some of the events and details of this story partly compare with those given by Hemacandra in his Parisiṣṭa-paṭvan Chs. IX and XI.¹⁰

10. A detailed study regarding this has been already presented in Part I, Ch. III.

Hence Vadd. had altogether different sources for this story.

(7)

This story in Vadd. considerably differs from that in HK : The title of the story in HK is Samudradattādikathānakam. The term Lalitaghatā does not appear any where in the story. Moreover the author of Vadd. has given it altogether a different look by adding a sermon and an episode of the glorification of Avadhi Knowledge (p. 100).

The title of Nemidatta's short story is : Dvātriṃśa-
cchrestiputra Kathā (Story of thirty-two merchant princes).

All these points suggest that Vadd. might have had some other source for this story.

(8)

This story in Vadd. is different from that in HK in this respect, that it contains an additional parallel account of Dharmakīrti. But the account of Dharmaghoṣa in both the works is almost the same. Hence this feature indicates an additional source for Vadd.

(9, 10, 11 and 12)

All these stories in Vadd., which are short, compare well with those in HK in respect of their central ideas, events, which are not many, and even their sequences. But Vadd., as usual, gives them in a little more detail. It gives St.No. 11 with a little more elaboration and adding the description of the babblers' play (p. 118), which may be from some other source, or HK may have dropped such description in consideration of brevity.

On the whole, this group of stories betrays a common source used by both the authors.

(13)

This story in Vadd. has the following additional points, some of them being rare, not found in HK : a) The unique syllabus of the science of thievery b) The sermon with the description of tortures in hells c) The episode of the acquirement of the Sarvarujāpahāra, a divine necklace d) Vidyuccora's pining for Muktiśrī e) The reflections of Vidyuccora on the uncertainty of human life etc.

It is interesting to note that NK partly enumerates the thirty-two punishments (vs. 12-13) administered by Yamadaṇḍa to Vidyuccora, which detail is absent not only in HK but

also in Vadd.

Hence it is possible that for this story Vadd. had an additional source which was different from the one used by NK also.

(14)

The outline of this long story in Vadd. generally agrees with that of the other in HK. But the story in Vadd. differs from that in HK in the following respects :

a) The title of the story in HK is Gajakumārakathānakam. b) Abhayamati, the daughter of the king of Campānagara in Vadd., is the daughter of the king of Candrapurī in HK (vs. 46-48). c) Names of some important characters too differ: Halamukha in Vadd. (p. 146.21) is Kapila in HK (v. 67). d) The sequence of events too vary : In Vadd. Gurudatta kills the tiger first and then fights for Abhayamati; in HK it is vice versa (v. 59 and v. 65). e) The sub-tale of the two carpenters, possibly belonging to the folk-lore, in Vadd. (p. 147) is absent in HK. f) The story in HK is not an organic whole. A sub-story, in it, begins all of a sudden and appears as unlinked : For instance the story of Kapila commences from v. 92 in this manner.

All these features not only deny mutual influence but rather indicate additional sources for Vadd.

(15)

This story in Vadd. has the following additional events :

- a) The wedding of Upasrenika with Gunasaumdari
- b) The selection of the right heir to the throne by two tests as advised by an astrologer. But HK, as pointed out by Dr. Upadhye in his note,¹¹ has already included them in his story No. 55 which is also connected with the family of Srenika. In the inclusion of these events under this story, Prabha-candra¹² and, naturally, NK fall in line with Vadd. which describes them in detail. c) Moreover NK gives Prasrenika for Upasrenika in Vadd. and HK.

Hence all these features indicate different sources in addition to at least one common source for all these authors.

(16)

Though the general outline is the same, this story in Vadd. differs from that in HK in some respects :

- a) The title of the story in HK is Dhānyakumāra-kathānakam. b) None of other significant names of the hero given by HK (vs. 14-16) are found in Vadd., the author of which

11. Brhat-kathākosā, Notes, under No. 140, p. 392.

12. Ibid.

would not have ignored them had his source or sources contained them. c) The anecdote of the royal physician Jaya in Vadd. is absent in HK. e) In Vadd. Yamunāvaṅka enters Order and embraces Prāyopagamana; but in HK, he suffers from leprosy and is doomed to hell.

All these points suggest the possibility of different sources for this story.

(17)

This story in Vadd., too, differs from the one in HK in several respects :

a) The title of the story in HK is Abhinandanādikathānakam. b) In HK it consists of just eight verses and, hence, does not have some important events given by Vadd. :

- i) The first two plots laid down against the monks by Vyāla ;
- ii) The rise of Tājorddhi in Skandhakumāra ; iii) The description of the various incarnations of Daṇḍaka in the seven halls ;
- iv) The episode of the jāṭāyu bird.

Hence different sources for the two works regarding this story is quite probable.

(18)

This story in Vadd. remarkably differs from that in HK :

a) In Vadd. it is Subandhu, ^{the}son of minister Kāpi, who survives to destroy the Nanda family. But in HK, and NK too, the father Kavi himself survives to do so.¹³ The names of the parents of Cāṇakya in Vadd. are Somasarma and Kapile; but in HK they are Kapila and Devīlā (v.3). c) The nature of the episode of ~~Cāṇakya's~~ Cāṇakya's swearing to destroy the Nanda family is quite different from that in Vadd. d) In Vadd. Cāṇakya dies by the rite of Inḡiṇī; but in HK he dies by that of Prāyopagamana (v. 83). e) Moreover the following are not even referred to in HK : i) The king of Mayūravamśe, viz., Kumuda ii) The queer pregnancy whim of the Mayūra queen, viz., of drinking the moon iii) Cāṇakya's knowledge of and skill in alchemy and his collecting earth by a trick iv) The legend of the birth of Bindusāra and several other minor incidents.

All these features rather clearly indicate that for this story the two authors had altogether different sources.

(19)

This short story in Vadd. very well compares with that in HK in all respects.

Hence for this story both the authors may have used a common source.

13. Same is the case in Hemacandra's Parisiṣṭaparvan, Canto VIII.

This comparative study cumulatively leads to the following conclusion :

The author of the Vaddārādhane and Hariṣeṇa had at least one common source for these stories. Even in stories for which the common source was used, the author of the Vaddārādhane gives greater details. The author of the Vaddārādhane had before him some other sources which Hariṣeṇa had not. Neither of them is influenced by the other.

Thus with some additional sources by his side, the author of the Vaddārādhane appears to have showered his Kavaca-exhortation, religious preaching, ethical teaching, narrative skill and literary art on these nineteen stories and made it an interesting and unique work among the Ārāḍhanā Kathākośas.

Vaddārādhane : a preserver
of some rare motifs and information

The Vaddārādhane is unique in another respect also : Some of its stories have preserved some rare motifs or story-traits in folk-lore and some rare information not found in other available Ārāḍhanā Kathākośas.

A story is sometimes called "a kind of composite pattern of coloured bricks"¹⁴— incidents, traits or motifs.

14. Prof. W.R.Halliday : Foreword to Vol. VIII, The Ocean of Story, being C.H.Tawney's Translation of Somadeva's Kathā-sarīt-sāgara, ed. N.M.Penzer (in ten volumes), London, p. xvi.

And this definition aptly applies to the stories in the Vaddārādhane. Like many other Jaina stories, the stories in the Vaddārādhane contain numerous religious motifs¹⁵ like the Avadhī knowledge, nidāna, jātismarana, developing aversion to worldly pleasures on some chance-sight like that of grey hair, disappearing cloud, moon-eclipse etc. spread all over the text. Some of the pregnancy whims are also religious : For instance, the pregnancy longing of queen Śrīmati in St.No. 14 (p.151. 14-15).¹⁶ Then they contain Indian traditional motifs like inauspicious dreams as in St.No.6.¹⁷ They also contain other secular, some of them even universal, motifs like the over-

15. India being the home of story-telling, has contributed numerous motifs to the world-stock of them. For the systematic study of such motifs, Bloomfield had a plan for the Encyclopedia of Hindu Fiction, and preparatory to the same, he contributed some papers in which is presented an admirable study of all such and other motifs of Indian stories, including the Jaina ones. Among such papers the following are important : On Recurring Psychic Motifs in Hindu Fiction, Journal of the American Oriental Society, Vol. XXXVI, pp. 54-89; The Dohoda or craving of Pregnant Women : a motif of Hindu Fiction, Ibid., Vol. xl, pp. 1-24; The art of stealing in Hindu Fiction, American Journal of Philology, Vols. XLIV-2 and 3, pp. 97-113 and 193-229 respectively.

16. Such pious pregnancy whims are also found in Buddhist Literature : Buddhist Legends II, Harvard Oriental Series 29, p.39.

17. Such inauspicious dreams, in the same number, i.e., sixteen, are also found in Buddhist Literature : The Mahāsupina Jātaka, No.77. The Jātaka Vol.I, Pali Text Society, London 1957, pp. 187-194.

-hearing motif (St.No. 18), proclamation by drum (St.No. 1, 14 etc.), misread letter (St.No. 6), thief-catching (St.No.13), alchemy (St.No. 18) and several others. The author of the *Vaddārādhane* appears to have gleaned all these 'coloured bricks' from different sources and built these, at least most of these, fascinating mansions -- stories.

Besides these "coloured bricks" he has also used here and there, some 'coloured stones', of natural shape and golden hue -- some sub-tales and sub-sub-tales that happen to be unique representatives of excellent Indian folk-lore :

a) The sub-story of Kanne, Sumati (p. 15.13), the daughter of the city-guard, in St.No.1, represents the motif of thief-catching by sheer intellect. Sumati finds out the person who had stolen a thousand-gold-coin-box by narrating interesting tales. This motif of catching thief by intellect is cited by Bloomfield from story No.82 of Hertel's collection, (Vol. i, pp. 233 ff).¹⁸

b) The sub-sub-tale of Sudāme (pp. 15.19 to 17.16), emboxed in the above noted sub-tale, compares well with the contents of the tales found in Somadeva's *Kathā-sarīt-sāgara* (c. 1070 A.D.). They are : the story of Madanasenā and her rash promise (*The Ocean of Story*, Vol. VII, Ch. LXXXIV, 163 G(10),

18. The Art of stealing in Hindu Fiction (II), *American Journal of Philology*, Vol. XLIV (3), pp. 200-201.

pp. 5-9) and The two Brāhmaṇas: Keśaṭa and Kandarpa (Cp̄cit., Vol. IX, Ch. CXXIII, 171 D (4), pp. 54-61).¹⁹ In the first story : Madanasenā is betrothed to Samudradatta. Dharmadatta sees, falls in love with her and gets a promise from her that she would come to him untouched on her bridal night. On the way, she comes across a thief who wants her, "the ornament of the world". She promises him to return soon after doing some house-hold business at hand. Seeing her truthfulness Dharmadatta allows her to go back. So also does the thief and guards her homewards. In the second story : Keśaṭa meets a terrible Rākṣasa who threatens him to devour. Keśaṭa says, "I will certainly come back to you after I have done a work at hand"..... Then the old Brāhmaṇa brings Keśaṭa adorned with the ornaments of the bride-groom. Keśaṭa returns to the Rākṣasa to keep up his promise But Rūpavati, his wife, saves him by a boon. In the Vaddārādhane, it can be seen, the character of Dharmadatta is improved by adding the crocodile episode. The thief is made to demand only the ornaments of ^{the heroine} / The inclusion of the city-guard appears to be a substitute for the thief's act (in Sōmadeva) of guarding the heroine homewards. The addition of the Brahmarākṣa^{sa} may be representing a part of the second story. Thus the tale in the Vaddārādhane is almost a hybrid-variety of the above noted two tales of 'Promise to Return Motif'. This does not mean that the author of the Vaddārādhane

19. Penzer's edition.

is directly indebted to Somadeva. He might have taken this tale ready made from one of his sources or gleaned it from some oral tradition of Guṇāḍhya's Brhatkathā itself or adapted it from these, or such, two tales from written sources or oral traditions. Anyway he has preserved an ancient folk-tale with an interesting motif in this Kannada classic.

c) Then, two motifs, in the sub-story of the old woman Gambhīre (pp. 18.12 to 20.8) in St.No. 1, compare with those in other Indian folk-lore noted by Bloomfield in his paper The Art of stealing in Hindu Fiction (II)²⁰: In the Folk-tales of Bengal appears the following motif : Jumping down from a tree with 'an unearthly yell' , a woman appears as an evil spirit or ghost etc. In the Vaddārādhane (p. 20) the evil spirit is presented, as natural to the Jaina author, as a Yakṣadevate and the 'unearthly yell' is given out by the frightened thief who falls down from the tree. Moreover in Parker (l.c., Village Folk-tales of Ceylone, Vol. iii, p.326), thieves are scared off by a woman whom they take to be a Yakṣiṇī. ii) In Śukasaptati 56, the merchant Sāntaka, returning home with money, is attacked by thieves. Then he pretends to offer it to the image of a Yakṣa nearby. The thieves bow down before the image and go away. Then the merchant takes up his money and returns home. Through this kind of motif only, Gambhīre the old woman, in the Vaddārādhane (p. 20), rules the

20. American Journal of Philology, Vol. XLIV, (3), pp.193-229.

eight thieves or robbers and shares their daily booty. Thus the tale of the old woman in the Vaddārādhane has the hybrid motif which is worked out from the above noted two motifs attributed to folk-lore. Whether it came to the author as it is, or it is he who worked out it like this, is difficult to decide. Any way he has nicely preserved all these motifs in this Kannada work, which would be heartily welcomed by the modern students of folk-lore and storyology.²¹

Then in St.No. 13, Story of Vidyuccora, the author of the Vaddārādhane gives some rare information about the science of thievery which is not found in other Ārādhane Kathā-kosas. He tells (p. 128.24-26) that the Crown-prince studied Surakha, the science of catching thief; and the city-guard's son (also of princely rank) studied Karapaṭa-sāstra, the science of thievery. Surakha and Karapaṭa appear to be titles of two treatises named after their authors. In his two papers on The Art of Stealing in Hindu Fiction, noted already, Bloomfield has collected a fund of information from different sources, Hindu, Buddhist and Jaina; but these two works do not appear there. In one place (Part II) under 'Miscellaneous', he notes :Kharpara is the name of a thief in story No. 46 (Hertel, Vol. 1, p. 136) of Hemavijaya's Kathāratnākara II. Moreover, I could note that the Kathā-sarit-sāgara 'The Ocean

21. Shri. B.K.Barua proposes a Bibliography of types and motifs of Indian Folk-tales in different languages for the scientific study of them, in his Study of Folk-tale Material in Indian Literatures, Summaries of Papers, 26th International Congress of Orientalists, Delhi 1964, pp. 60-63.

of Story, Vol. V, pp. 142 ff) gives a story on two thieves, Ghata and Karpara. Both Kharpara and Karpara seem to be one and the same, but not identical with Karapata in the Vaddārādhane. This Karapata appears to be the Kharapata mentioned by the thief Sajjalaka in the Cārudatta of Bhāsa^(Act 111) and by Kauṭilya in his Arthasāstra (IV-8).²² Surakha may be from the Prakrit Surakkha (Sanskrit Surakṣa). a treatise on the protection of people from thieves, named after its author, Surakkha or Surakṣa. Monier Williams gives Surakṣa as the name of a sage.

The author of the Vaddārādhane also gives in the same story (p. 122) some details about the science of thievery. He gives the following list of the thief's aids or tools²³ :

jṛmbhīni	-	charm causing yawning (or sleep);
stambhīni	-	charm stopping movement;
mohini	-	charm causing hypnotism;
sarsapi	-	charm reducing one to the size of mustard seed;
tālōdghātīni vidyā	-	spell for opening lock;
mantra-cūrṇa	-	magic powder (for invisibility);
yogā-ghutikā	-	magic pill (" ");
and amjana	-	magic ointment(" ");

22. Vide Bhāsa - A study, by A.D.Pasalkar, Lahore 1940, pp. 169-170.

23. The list, as given in this edition, does not appear to be rightly punctuated. Hence the punctuation is altered wherever necessary.

Among these the first four do not appear in Bloomfield's lists culled from various sources.²⁴

After considering all this, one feels that had Bloomfield seen the Vaddārādhane with this rare information for his papers, he would have danced with joy and hailed its author as a unique preserver of such information on the science of thievery collected from some unknown source.

—ooOoo—

24. The first and second, however, are noted by Prof. Kalipada Mitra from the Sūyagaḍaṅga (2.2.15). i.e., jāmbhāṇiṁ and thaṁbhiniṁ, in his paper, Magic and Miracle in Jaina Literature, The Indian Historical Quarterly, Vol. XV-2 1939, pp. 175-182.

CHAPTER 2

QUOTATIONS IN VADDĀRĀDHANE

The author of the Vaddārādhane quotes a number of verses in Sanskrit, Prakrit (including Apabhraṃśa) and Kannada. Like Harisena¹ he does not, in any way, indicate that these verses are quotations, but includes them as a part of his narration in the body of the text. The Prakrit verses have come down to us in very corrupt form. The following is the alphabetical index of all the quoted verses in the Vaddārādhane with their sources noted, wherever possible, against them. The readings of the quotations given in the text by the editor have been duly kept as they are though some of them are obviously faulty. But for avoiding confusion ē and ō are not used in respect of Sanskrit and Prakrit quotations. While noting the sources, dialectical and other minor variations are not considered. The repeated quotations are put in the same serial number but the repetitions are shown by adding to it a, b, c etc. The source of the 19 gāhās on which the stories are based and of the three concluding gāhās found in the 'gha' MS (p. 194) is indicated by an underline. Those sources, which have been already noted by Dr. Upadhye,² are shown with a broken underline. And those noted by me, are put in bracket :

1. Harisena indicates in several cases (like in St.No.45 v.12, St.No.65 v. 23 etc.) his quotation by 'tathā c'oktam'. Among the stories corresponding to those in the Vaddārādhane, none contains any quotation as such.

2. Intro. to Brhat-kathākosā, pp. 70-71.



Sl.No.	Verse	Page	Source
1	Acchinimīlana	... 126 ...	(Tilayasāra 207)
1a	"	... 170	
2	Acchedyo'nanta	... 109	
2a	"	... 132	
3	Ajñānabhāvāt	... 142	
4	Aṭṭhihi channaṃ	... 132 ...	(Mūlācāra 849)
5	Anrtavacane	... 87	
6	Aneka rāga	... 67	
7	Apavado bhaved-	... 103	
8	Arujamaranaṃ	... 156	
9	Arthā gr̥hesu	... 142 ...	(Sūktiratnahāra of Sūrya 2, p. 49)
10	Artho me bhāryā	... 140 ...	(Subhāṣita Ratnakosa of Vidyākara 1623)
11	Aho dhanuṣi	... 57 ...	(Ibid. 330)
12	Ākr̥ṣṭayeve vacasā	... 7	
13	Ājnā yaso dhrti	... 11	
14	Ādau janma	... 68 ...	Mahāpurāṇa Adī. 46. 196 comp. by Gunabhadra
15	Ānāldanālgai	... 133	
16	Ārolamilla mōha	... 143	
17	Āvāva janma	... 194	
18	Āhāranimittam	... 143 ...	(Mūlācāra 82)
19	Iri kiridenodari	... 127	
20	Iha jīvakṛtām	... 142	

Sl.No.	Verse	Page	Source
21	Uddhamāhe tiri-	... 142 ...	(Mūlācāra 75)
22	Unhaṁ vādaṁ	... 110 ...	<u>Bh.Ā. 1548</u>
23	Uddanta kubja	... 10	
24	Upādhyāyaṁ sāliṁ	... 75	
25	Ekkamhi bhavaggahane	.. 144	
26	Ekkam paṇḍiyamaranaṁ	.. 142 ...	(Mūlācāra 77)
27	Ego ya maradi	... 141 ...	(Niyamasāra 101)
28	Etatksetraṁ madīyaṁ	... 140	
29	Edārise sarīre	... 132 ...	(Mūlācāra 850)
30	Edaṁ sarīramasuciṁ	... 132 ...	(Mūlācāra 844)
31	Eso paṇcanamokkāro	... 144 ...	(Mūlācāra 514)
32	Omodarie ghōrāe	... 73 ...	<u>Bh.Ā. 1544</u>
33	Kacchu jarakhāsa	... 53 ...	<u>Bh.Ā. 1542</u>
34	Kaḍi kaṭivamanuḍi	... 127	
35	Karaja nivesita	... 126	
36	Kasya mātā pitā	... 142 ...	<u>Varāṅga Carita XV-18</u>
37	Kākaṇḍi Abhayaghoso	... 120 ...	<u>Bh.Ā. 1550</u>
38	Kāle saṁprati	... 87 ...	<u>Subhāsitāvali of Sekala-kīrti p. 5</u>
39	Kiṁpuna anagāra	... 194 ...	<u>Bh.Ā. 1559</u>
40	Kulahīnaṁ dīna-	... 10	
41	Ko dharma pravaro	... 102	
42	Kosembī lalitaghata	... 95 ...	<u>Bh.Ā. 1545</u>
43	Krimayah kiṁ na	... 103	

Sl.No.	Verse	Page	Source
44	Khammāmi savvajjivānaṃ	.. 48 ..	<u>Mūlācāra 43</u>
44a	" "	... 109 ..	
44b	" "	... 133	
44c	" "	... 154	
44d	" "	... 192	
45	Gādhappahāra	... 162 ..	<u>Bh.Ā. 1553</u>
46	Gurumūle yatinikate	... 144	
47	Gotthe pāvagado	... 180 ..	<u>Bh.Ā. 1556</u>
48	Cāmpāe māsa-	... 102 ..	<u>Bh.Ā. 1546</u>
49	Chāyeva sakadā-	... 132	
50	Chijjau bhijjau	... 48 ..	<u>Paramātma Prakāśa i. 72</u>
50a	" "	... 192	
51	Jai uppajjai	... 142 ..	(Mūlācāra 78)
52	Jaditā eavaṃ	... 194 ..	<u>Bh.Ā. 1558</u>
53	Jaha jaha bhuñjai	... 143 ..	<u>Bh.Ā. 1262</u>
54	Jātiksmā jatate	... 132	
55	Jiṇavayaṇamosaheṃ	... 143 ..	(Mūlācāra 841)
56	Jiṇavayaṇa maruda	... 194 ..	<u>Bh.Ā. 1560</u>
57	Jīvidamaṇe	... 154 ..	(Mūlācāra 23)
58	Jaṃ icchasi taṃ	... 167	
59	Diṇḍīra piṇḍa	... 132	
60	Nagare Mahendradatta	... 175 ..	<u>Bh.Ā. 1555</u>
61	Nāvāe nibbuḍāe	... 71 ..	<u>Bh.Ā. 1543</u>
62	Niṇḍantaṃ sila-	... 7	
62a	" "	... 153	

Sl.No.	Verse	Page	Source
63	Tanakatthēna va	... 143 ..	(Mūlācāra 80)
64	+Tinneva cinneva-	... 153	
65	Tiḷoya sabbajīvaṇaṃ	... 1 ..	Pañcāstikāya_1_
66	Trṣṇāṃ chindhi	... 144 ..	Bhartrhari_Nīti_77
67	Dūjjayanavayana	... 153 ..	(Mūlācāra 867)
68	Durgaṃdhe durdhare	... 132	
69	Daṃḍa yamunā-	... 169 ..	Bh.Ā. 1554
70	Daṃsehiya masakehi	... 122 ..	Bh.Ā. 1551
71	Dharmārthakāma-	... 103 ..	(Śatakātrayādi Sābhā- śita Saṅgraha 5-4)
72	Namaḥ śrī Vardha-	... 1 ..	Ratnakaraṇḍaka : Maṇḍigala_verse
73	Nirvīryā prthivī	... 87-88	(Subhāśita Ratnākara 3, p. 74)
74	Nīscayamuditasya	... 141	
75	Nīlotpaladaśasāme	... 181	
76	Paḍigahamuccaṃ thānaṃ	... 7 (fn.4)	
77	Panipulla mugila	... 113	
78	Pāpātkila jāyaṃte	... 10	
79	Pāveṇa nīraya	... 96 ..	(Paramātma Prakāśa Tīkā of Brahmadeva 2-43)
80	Puṇyādutpādyāṃte	... 11	
81	Puvveṇa Aṃgavisao	... 86	
82	(Pu)vve maraṇaṃ	... 142	
83	Puṣpa phalabhāra	... 141	
84	Pēchaha pēchaha	... 84	

Sl.No.	Verse	Page	Source
85	Baḍi kol kaṭṭi	... 127	
86	Bhavitavyaṁ bhavat-	... 58	.. (Sūktiratnahāra 10, p. 49)
87	Bhāvanamōkkāragado	... 144	
88	Bhullukkiyena	... 1	.. Bh.Ā. 1539
89	Bhūmī samaṁ	... 50	.. Bh.Ā. 1541
90	Bhogastranāgni	... 113	
91	Majjha sahāvaṁ	... 48	.. (Davvasahāvapayāsa Nayacakka 406)
92	Madyāṅga tūryāṅga	... 164	.. (Varāṅga carita VII-14)
93	Mardum maṁtramum	... 143	
94	Moggala girimhi	... 32	.. Bh.Ā. 1540
95	Yatnena pāpāni	... 141	
96	Yatra yatropapadyante	... 139	
97	Yadi jātijarāmaranaṁ	... 132	.. (Subhāṣitāvali of Vallabhadeva 3314)
98	Yadyepi niṣevyamānā	... 113	.. Prasamaratī Prakaraṇa 107
99a	" "	... 143	
99	Yāvat svasthamidaṁ	... 133	.. Bhartrhari Vairāgya 88
100	Yiṁda saya vaṁdi-	... 1	.. Pravacanasāra 1
101	Yeneyaṁ kāmṭitā	... 181	
102	Yeṣāṁ na vidyā	... 103	.. Bhartrhari Nīti 13
103	Yesa surāsura	... 1	
104	Rasamajje māṁsa	... 132	
105	Rājñi dharmini	... 118	.. (Subhāṣitaratna Bhāṇḍāgāra 119, p. 145)

Sl.No.	Verse	Page	Source
106	Rūpaṃ yauvanamāyā	... 68 ..	
106a	" "	... 132	
107	Rohedāyāmmi	... 115 ..	<u>Bh.Ā. 1549</u>
108	Varayuvati bhavana	... 11	
109	Vasāle palidāe	... 193 ..	<u>Bh.Ā. 1557</u>
110	Vairūpyaṃ durbhaga-	... 10	
111	Śakyā śakti sahasrena	... 184	
112	Śakyā hyekṣarīrena	... 184	
113	Śrīveksāścāru rūpaṃ	... 11	
114	Sa Cānāykyah catur-	... 183	
114a	"	... 184	
115	Sanhaṃ vā badaraṃ	... 113 ..	(Bh.Ā. 578)
116	Sattakkhara sajjhāyaṃ	... 144	
117	Samāgamāḥ evāva-	... 147 ..	(Sūktiratnaḥāra of
118	Sammaddassanasuddo	... 32	Sūrya 15, p. 263)
119	Samyaktottamahasti	... 102	
120	Salavanarasaṃbho	... 143	
121	Sa(vve)hi bhavanavāsī	... 155	
122	Sāvanitoṃdevasthe	... 143	
123	Sīdena puvvaveriya	... 106 ..	<u>Bh.Ā. 1547</u>
124	Sukhasyānaṃtaraṃ	... 97 ..	(Sūktiratnaḥāra 8, p. 262)
125	So dhammo jattha	... 11 ..	<u>Niyamasāra Tīkā of</u>
125a	"	... 96	<u>Padmprabha I.6</u>
125b	"	... 141	

Sl.No.	Verse	Page	Source
126	Samgam naivahi	... 185 ..	(Mrcchakatikarm I-37)
127	Sainysanesti	... 142	
128	Samsaracakkavālamhi	... 143 ..	(Mūlācārā 79)
129	Sthitasya vā	... 101	
130	Hatthinapura Gurudatta	.... 136	Bh.Ā. 1552
131	Hā dutṭhu kayam	... 105 ..	Pratikāmanasutṛe Bhāṇagere ed. p. 10

Some details about the sources

The Bhagavatī Ārāḍhanā needs, now, no introduction. Besides the 19 gāhās and 3 others found in the 'gha' MS (Vadd. p. 194), the author of the Vaddārādhane quotes a few gāhās from it. Dr. Upadhye has already given the requisite details about the sources of the verses noted by him.³ Among the others, the Mūlācārā, which is referred to (as Ācārā) by the author of the Vaddārādhane more than once, is attributed to Vattakera and has been published (with the commentary of Vasunandi) in the Maṇikacandra Digambara. Jaina Granthamālā (M.D.I.G.) Bombay. It contains 1243 gāhās that expound, in the main, rules and regulations regarding the life of the Jaina monk. It belongs

3. Intro. to Brhat-kathākosa, pp. 70-71.

to the early stratum (1st cent. A.D.) of the pro-canon of the Digambaras and is always ranked with the Bhagavatī Ārādhamā in religious importance and sanctity. The author of the Vadāārādhanane has quoted some 14 gāhās from this work. The Niyamasāra is an ancient work on Jaina metaphysics composed by the great Kundakunda (1st cent. A.D.). It is published in the Sacred Books of the Jainas, Arrah, Series Vol. IX. The Mṛcchakatikam, attributed to Sūdraka needs no introduction. The Varāṅga Carita, a Skt. Puranic Kāvya of Jayasimhanandi (7th cent. A.D.), Bombay 1938, is edited by Dr. Upadhye. Tiloyasāra (latter half of 10th cent. A.D.) is composed by Nemicaṇḍra Siddhānta-Cakravartī. It is of the nature of collection based on ancient works like Lokavibhāga, Tiloyapaṇṇatti etc. Hence the quotation No. (Sl.) 1-10 cannot be used for chronological purposes. With considerable variations it is also found in Tiloya-panṇatti I (Sholapur 1943, ed. Dr. Upadhye) gāhā No. 352. Moreover it is found quoted in the Dharmopadesamālā Vivaraṇa, of Jayasimhasūri (Singhī Jaina Series Bombay), p. 44. The Tiloyasāra is published from M.D.J.G. Bombay. The Paramātma-prakāśa of Joindu (6th cent. A.D.) is the earliest known Apabhraṃśa work. It deals with Jaina theology. Quotation No. 79, which appears in Brahmadeva's Commentary on this work, is also a quotation from some earlier work and, hence, is of little chronological value for us. The Davvasahāvapagāsa Nayacakka is a work connected with Jaina ontology and epistemology attributed to Māilladhavala,

a disciple of Devasena (10th cent. A.D.).⁴ It is also a work of collective nature and includes numerous verses from ancient works. Hence, quotation No. 91, which appears in it, can hardly be used for chronological purposes.

Then several quotations are found collected in various anthologies. The Subhāṣitāvalī of Vallabhadeva, ed. P. Peterson and Pt. Durga Prasad, Bombay 1886, contains quotation No. 97, under Anitya-paddhati, v. 3314, p. 544. The original source is not cited. The Subhāṣita-ratna Bhāṇḍāgāra, Nirṇaya Sāgara, Bombay 1935, contains quotation No. 105 under the topic Rājanīti, v. 119 p. 145. The original source of the verse is not cited. The Śatakatrayādi Subhāṣita Saṅgraha, ed. D.D. Kosambi, Singhī Jaina Series Bombay, No. 23, contains quotation No. 71 under Saṅkīrṇa, v. 544 p. 165. The original source is not cited. The Subhāṣita-ratnakosa of Vidyākara, ed. D.D. Kosambi, Harvard Oriental Series 42, contains quotations Nos. 10 and 11 under Śāntivrajyā and Maṇavrajyā, vs. 1623 and 330 respectively. The original sources are not cited. The Subhāṣita Ratnākara, ed. Krishnashastri Datavadekar, Bombay 1923, contains quotation No. 73, under Kalimahimā, v. 3, p. 74 : According to the editor (Intro. p.2), the Jinadharmaviveka (details not given) is the original source of this verse. The Sūktiratnabhāra of Sūrya, ed. K.Sambashiva Shastri, Trivendram Sanskrit Series 1938, contains the following quotations :

4. Pt. Jugalkishore Mukhtār, Intro. to Purātana-Jainavākya-sūcī, Vīrasevāmandira, Sarasava 1950, pp. 62-64.

Q.Sl.No.	Topic	Verse	Page	Original source cited
9	Karmaprasaṃsā	2	49	Mahābhārata
86	"	10	49	Viṣṇupurāṇa
117	Anityapaddhati	15	263	Brhatkathā
124	"	8	262	Mahābhārata

Some of the quotations which contain peculiar Indian traditional ideas in general, compare well with some of the verses collected in a few of the above noted anthologies : No. 74 can be compared with v. 9.197 p. 262 under Anityapaddhati, in the Sūktiratnahāra of Sūrya and with 3269 in the Subhāṣitāvali of Vallabhadeva. Quotations Nos. 6, 59, 77, 83, 106 etc. can be compared with vs. 178, 293, 363 etc. in the Āṭakatrāyādi Subhāṣita Saṅgraha. They can also be compared with a series of quotations, i.e., vs. 65-71 found in the Jambu Cariyam of Guṇapāla, Sīṅghī Jaina Series Bombay, No. 44. Hence it is clear that such quotations that are found collected in these anthologies have little chronological back-ground.

Though the source of Quotation No. 76 could not be traced, it is identical with the one quoted by Prabhācandra in his commentary on the Ratna Karaṇḍaka : Ratnakaraṇḍaka Śrāvakācāra, Jīvarāja Jaina Granthamālā Kannada No. 1, Sholapur 1960, p. 252, fn. 1.

Some observations

In all, as can be seen from the alphabetical index above, there are 131 quotations of verses in Sanskrit, Prakrit and Kannada. If repetitions are included they are 143. Of these 131 quotations, 62 are in Prakrit (with 2 in Apabhraṃśa : Nos. 50-50a, and 130), 59 in Sanskrit and 10 in Kannada. Besides the quotations, the sources of which are noted above, some Sanskrit and Prakrit ones, mainly those containing ideas about uncertainty of life, impurity of human body etc., may have been inherited from the original stories in Prakrit. Some others in Sanskrit and Prakrit may have been also composed by the author of the Vaddārādhane himself along with the ten Kannada ones.⁵

In respect of being endowed with quotations, in Sanskrit, Prakrit and Kannada, to such a large extent. The Vaddārādhane stands with no parallel in Kannada literature. Moreover these quotations have added to its text a kind of authority, sanctity and dignity.

Quotations in Vaddārādhane and its author

These numerous quotations also show the authors bewildering vista of knowledge of the works of his predecessors and ancient eminent teachers. Some of the sermons (pp. 102.21 to 103.10. 141.15 to 142.4 etc), the nuclei of sermons (p.96.12-

5. Vide Intro. to Br̥hat-kathākosa, p. 71.

-13 and 19-20, p. 97.21-22 etc.) or reflections (p. 68.15-20, pp. 132.1 to 133.19, pp. 153.19 to 154.4 etc.) are represented merely by quotations of verses, which appear to be just at the command of his tongue and ready to serve his purpose so aptly and effectively.⁶ Several quotations of Sanskrit verses which are in the form of Subhāṣitas (wise sayings), mainly on good conduct (nīti), aversion to worldly pleasures (vairāgya), transitory nature of human life (anityatā), impurity of human body (asaucya) etc., appear to have been drawn from the Saṅkhas of Bhartṛhari and other works, the ultimate sources of some of which, as noted by some of the anthologists, happen to be the Mahābhārata, the Viṣṇupurāṇa, the Brhatkathā etc. These or such quotations may have been in currency in the area round about the author's place and held in esteem by the people there. Hence the author seems to have used them to augment the efficacy of his teachings. It is a fact that the Jain monk, more particularly the Digambara monk who is always in the front in his liberal out-look and innovations, would not hesitate to adopt a non-Jaina practice if it does not contradict the basic dogmas of his faith. Acārya Jinasena and Somadeva, who flourished in

6. The religious contents of the Vaddārādhane, the way of quoting from manifold sources, and, above all, the solemn hope, regarding the Ārādhaka, expressed in the concluding passage of each story in the work, tempts me to conjecture that its author is rather a monk than an erudite house-holder like Āsādhara.

Kaṛṇatak itself, are solid instances of this fact. And the author of the Vaddārādhane seems to be a monk of similar liberal out look and practical mind in respect of such quotations from different Hindu works,⁷ which obviously can hardly cause any harm to the Samyaktva or the various vratas of his lay disciples or monks, but rather go to corroborate and strengthen the principles of good conduct and aversion to worldly pleasures so essential to every one who is to embark himself on the path of liberation laid down by the Jinas.

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7. It is also possible that the ultimate source of some of such quotations may be the ancient Indian ascetic poetry upon which the early Hindu, Jaina and Buddhist authors have liberally drawn. Vide *Ascetic Literature in Ancient India*, in *Some Problems of Indian Literature* by M. Winternitz, Calcutta 1925, pp. 21-34.

CHAPTER 3

LITERARY STYLE OF VADDĀRĀDHANE

Considering as an Ārāḍhanā Kathākosa¹, the literary style of the Vaddārādhane is a type by itself. Hariṣeṇa's and Nemidatta's, and also of Śrīcandra's, works are in verse; and Prabhācandra's work, though in prose, does not stand comparison with the Vaddārādhane for its stories are given in brief : Prabhācandra's work is just one-fifth of Hariṣeṇa's¹ and the stories in the Vaddārādhane are generally far longer than those in Hariṣeṇa. And in Kannada literature it has no (extant) parallel.

A conspicuous feature of this prose narrative work in Kannada is its having some tendencies of the prose narrative texts of the Ardhamagadhi canon like Nāyādharmakāśa, Antagadaśāo, Anuttarovavāiyadaśāo, Nirayāvaliyāo etc. and some of the narrative parts of its exegetical literature, where strict adherence to the Jaina cosmographical setting for each story, emboiment of sub-tales in the main or frame story,² stereotyped descriptions, synonymous repetitions etc. are liberally used. In the canonical prose works are found stenographic

1. Intro. to Brhat-kathākosa, p. 92.

2. These are also found in the later Jaina story literature.

devices as varṇakas³ where only the first and the last words are given for a particular description and the remaining part is suggested by the word 'vaṇṇao' or 'jāva' inserted between the two. In the Vaddārādhane, however, instead of using such device, the particular descriptive bit is repeated at similar contexts throughout the length of the text. All or some of these tendencies might have also crept into this work from the sources which the author had used for these stories :

The beginning of each story in the Vaddārādhane invariably presents the Jaina cosmographical setting : A particular town or city (polal) is in a particular country (nād), which is situated in Bharataḥsetra in Jambūdvīpa. Within the stories, in the course of the narration, various references to the Vidyādhara srenis on mount Vijayārdha (regions of dmigods called Vidyādharas-holders of spells) (as on p. 42.3), Bhoga-bhūmi (where there is no work and all enjoyment provided by the ten wish-yielding trees)(as on p. 164.6), the mythical continent of (Pūrva-) Videha (as on p. 104.2), the seven regions of hells (as on pp. 172.15 to 179.2), the various divisions of heavens (as on pp. 97.25 to 98.2) etc. always maintain such cosmographical atmosphere. Moreover, the Vaddārādhane

3. i) H.R.Kapadia has discussed the birth, nature and practice of these varṇakas in his History of the Canonical literature of the Jains, pp. 64-65.

ii) Such device is also found in Buddhist literature, where it is known as 'peyyālaṃ'.

being Ārāḍhanā-Kavaca-Kathākosa, the closing passage of each story⁴ invariably contains the author's sincere pious hope that other Ārādhakas (other than he for whom the story is narrated) may follow the hero in all respects and attain heavenly happiness or eternal bliss.

In several stories in the Vaddārādhane, especially in those which are longer, are emboxed many sub-tales. St.No.1 is an example of super-emboxment -- a veritable 'Chinese box', with nice sub-tales and sub-sub-tales : The picture-story of the maiden (kanne) is one of the three sub-tales incorporated or narrated at a single context of illustrating the two anuvratas, viz., satya and asteya. In this sub-tale of the maiden is, again, emboxed the sub-sub-tale of Sudāme with interesting motifs of folk-lore variety. All these sub-tales and sub-sub-tales are narrated with such wealth of details and in such an interesting manner that the reader or listener almost forgets the main story, which rather takes a 'back-seat' for a while. Similarly the preliminary stories or accounts of the previous existences of the hero, and of other associate characters, in some cases, also interrupt the main stream of narration. Moreover incidental tales, aecdotes, side episodes, sermons etc. are inserted in the stories, at all convenient contexts, with the result that the main flow of narration is hindered every

4. Except story No. 1 where such passage is the last but one.

now and then.⁵ Yet the author, with his narrative skill and attractive language, manages all these in such an admirable way that one feels reading these stories again and again.

Stereotyped descriptive bits are found repeated, at similar contexts, through the whole course of the narration of stories in the *Vaddērādhane* : (a) After a particular town (polal) is mentioned with the peculiar Jaina cosmographical setting, the author tells that there rules a king, invariably with his queen or queens, and, at times, with princes, princesses or a minister. Sometimes such king or queen is in no way connected with the story proper : In story No. 5, king Prajēpāla and queen Suprabhe (p. 71.12-13) are not materially connected with any thread of the story. (b) Almost every queen or important woman in any story is a mistress of exquisite beauty, charm, fortune, lustre, coquetry etc. : 'atyaṃta rūpalāvaṇya saubhāgya kām̐ti hāva bhāva vilāsa vibhramāṅgalanodeyaḥ' : (pp. 2.10-11, 16.24-26, 17.11-12, 25.11-12, 33.1-2, 51.8-9, 63.4-5, 131.4-5, 163.3-4 etc.)⁶. (c) As the king and the queen

5. Stories Nos. 1, 2, 4, 6, 13, 14 and 18 are the glaring examples containing all these features.

6. i) These references are not exhaustive; but they just show how this stereotyped description of womanly beauty is repeated all over the text.

ii) All such references that are to follow now will be of this nature.

both for themselves or together with their sons and daughters, enjoy the desired pleasures of all sorts, time passes on : 'aṁtavarḡaḷiṣṭa viṣayaḡāmbhogaṁḡaḷananubhaviṣuttire (kāḷaṁ sale)' : (pp. 2.11-12, 33.27-28, 50.16-17; 61.12-13, 102.14-15, 111.17-18, 120.22-23, 136.17-18, 162.14-15, 169.18-19, 180. 16 etc.). (d) Moreover such kings and queens and a few other characters of fortune lead a life of happiness and merriment by listening to or narrating tales : "sukha saṁkathā vinodadiṁ kāḷaṁ sale' : (pp. 4.30, 43.5, 45.30, 61.31, 185.12 etc.). (e) Some kings and queens pass their leisure time on the terrace of the seventh story of their palace by having a look round the quarters : 'saptataḷa prāsāḡada mēḡirvaruṁ diṣāvalōkaṁḡeyyuttirpannegaṁ' (pp. 43.4-5, 109.3-4 etc.). (f) Almost in every case, marriage takes place on an auspicious day, at an auspicious moment which would suit the bride's (periodical) convenience and with the joining of the bridal hands : 'prasasta dinavāra nakṣatra muhūrta hōrāḷagnadol kūsinaṁukūḷadol pāṁgrahana purassaraṁ (maḡuve niḡḡu)' : (pp. 33.24-25, 62.18-21, 149.19-20 etc.). (g) Every prince goes out, in mid-night on an important errand with a jewelled dagger concealed by his chest and a sword drawn out : ('naṡṡṡanaduṡirulol maṁikhēṡamamuradol sārci (amarci) kilṡa bālṡerasu poramaṡṡu' (pp. 158.12-13, 181.14-15 etc.). (h) The various musical instruments are almost the same on different occasions, though in some cases the list is briefed by the addition of āḡi : 'paṡu paṡaha tuṡava bhambhā

mardale jhallari mukumda tāla kahala 'saṃkha vaṃsa vīṇā'⁷ (pp. 83.28 to 84.1, 137.13-15, 146.15 etc.). (i) A layman or liberable soul enters Order at the hands of some teacher, studies all the scriptures (consisting of the twelve Aṅgas and fourteen Pūrvas or of the four Anuyogas) for twelve years, and then, with the teacher's permission, wanders about alone (pp. 103.14-16, 109.9-11 etc.). (j) Such monk, or party of monks, wanders about from one type of settlement to the other; the enumeration of the various settlements in all cases is almost the same : 'grāma nagara khēḍa kharvaḍa maḍaṃba pattana drōṇāmukhaṃgalaṃ vihārisuttaṃ'⁸ : (pp. 7.2-3, 27.19-20, 45.31 to 46.1, 72.2-3, 114.1-2, 138.13-14, 163.24-25, 191.16-17 etc.). (k) While wandering alone from one place to another the monk stays one night in a village, five nights in a town or city and ten nights in the wood : 'grāmē ēkarātraṃ nagarē pañca rātraṃ attavyāṃ dasarātrameṃbī nyāyadīṃ vihārisuttaṃ' (pp. 7.1, 45.4-5 etc.). (l) The monk, while on his begging round in a village or town moves straightway from house to house, big or small (i.e., of the rich or poor) irrespectively : 'kirumane permaneyennaḍunaṭtakka manegalaṃ carigedolaḷuttaṃ (barpor)'⁹

7. All the contents of this list are found in the bigger lists of musical instruments mentioned in the Jaina Canonical works : Life in Ancient India as depicted in the Jaina Canons, pp. 183-184.

8. The longest list consists of twenty-one such settlements given in the Uttarādhyaṃyana Sūtra, Ch. XXX, noted by Dr. Otto Stein in his Jinist Studies, p. 3.

(pp. 7.5-6, 46.2-3, 78.5-6 etc.) (m) Such monk, with his hard and austere life, looks queer with his bony body and deep-sunk eyes : 'gidigidiḥamtram milimilinētram'¹⁰ (pp. 134.3, 151.24-25 etc.).

The stories in the Vaddārādhane also contain canonical type of synonymous repetitions : (a) 'Śrīyūṁ saṁpattūṁ vibhavamūṁ' (p. 7.16). (b) 'Saṁpattūṁ śrīyūṁ' (p. 8.12). (c) 'adhamara pollamānasara durjanara jārajātara' (p. 8.4). (d) 'palidu niḥdisi' (p. 11.30). (e) 'rūpamaṁ tējamamaṁ sauvana-maṁ lāvanyamaṁ śucitvamaṁ saucamaṁ śrīyaṁ saṁpattam sobagaṁ.....' (p. 30.8-11). (f) 'śrīyūṁ saṁpattūṁ vibhavamūṁ aīsvaryamūṁ' (p. 97.18).

Both these recurring stereotyped descriptive bits and synonymous repetitions are used so sparingly and so rhythmically in the stories in the Vaddārādhane that their prose style, instead of becoming monotonous, as is the case with some canonical texts, has acquired a peculiar kind of literary charm and colour unknown elsewhere in Kannada literature.

It has already been seen in the previous chapter that the author of the Vaddārādhane has quoted as many as sixty-

9. This is undoubtedly the author's inimitable Kannada rendering of the Prakrit vannaa, viz., 'uccanīya...' adamaṇe 'occurring in the Nirayāvaliyāo ~~ಉದಾಹರಣೆ~~ (p. 56.10), ed. by Gopani and Chokshi, Ahmedabad 1934.

10. This phrase appears to be the quintessence of gāhā 269 in Bh. Ā.

-two Prakrit verses that are incorporated in the text as a part of his narration. Besides these quotations, several Prakrit words and phrases are found used in their natural settings along with the Kannada words in sentences or clauses¹¹ : (a) The following Prakrit words, some of them in their peculiar usage, are spread all over the text : vakkhāṇisu (p. 4.25) - to preach ; jāṇisu (p. 49.18) - to meditate ; paccakkhāṇa (p. 64.27) - abstinence ; padikamaṇa (p. 61.31) - confession ; jāvajjivam (p.28.28) - So long^{as} one is alive . . . Other Prakrit words like āyambila (p. 66. fn. 8) and phrases like chaṭṭhaṭṭhamadasemaṇuvāḷasa (p. 45.6) - fasting up to the 6th, 8th, 10th and 12th meal, are incidentally used. (b) At times the author is found to have given only the initial words of a Prakrit verse to be quoted and to have explained its remaining part in Kannada : 'paḍigaha-muccam thāṇam.....' (p. 7.8)¹² : receiving, offering a raised seat etc. (c) The following sentence shows how much the author is, at times, attached to Prakrit words even in their original grammatical forms, picked up, possibly, from the sources for his stories : 'bolaha bolaha bhattārā (85.13)¹³ : Go away, go away, O revered one. The Prakrit form is 'volaha'. (d) At times parts of prakrit quotations are inserted in the Kannada

11. A detailed study regarding this feature is presented in Part IV, Ch. 3 of the present Study.

12. 1) Other manuscripts contain the quotation itself (fn.4)

11) Cāmundarāya quotes the complete gāhā : Cāmundarāya Pūrāṇa, Bangalore 1928, p. 56.

13. Harisena gives almost the Sanskrit rendering of this very sentence : St.No. 131, v. 30.

text : 'abhāvidaṃ bhāvemi bhāvidaṃ bhāvemi' (p. 167.16),
'savvaṃ sāvajjajogaṃ viradomhi' (p. 167.19-20).

Though the literary style of the Vaddārādhane shows, thus, considerable influence of Prakrit literature, it is not completely free, besides the 59 Sanskrit quotations, from the influence of the Sanskrit ornate style of luxurious description in some contexts. The following passages give some glimpses of such influence : (a) The description of the lake Ksullakamānasa and its surroundings in St.No. 4 : 'Āgalātaruṃ..... nōlpoṃ.' (pp. 54.19 to 55.8) (b) The description of the pleasure-grove Imdrōpama in St.No. 13 : 'asōke.....naṃḍaravanadol' (p. 129.1-5). (c) The description of the well Sudarsana and the royal bath therein in St.No. 14 : 'balikkā kaṃḍu' (pp. 136.21 to 137.17).

In addition to some of the descriptive passages noted just above, some portions of the text with dogmatic discussion contain Sanskrit words out of proportion, which feature is not generally found in other contexts : (a) 'ellarumaṃ..... tapambettaṃ' (p. 133.14-29). (b) 'annegaṃ.....kēlittirdar' (pp. 154.8 to 155.12).

The numerous quotations, in Sanskrit, Prakrit and Kannada, form a considerable part of the text of the Vaddārādhane. Some of the longer rows of quotations (pp. 132-133, pp. 142-144 etc.), no doubt, hinder the stream of narration of stories; but they on the whole, as noted in the previous

chapter, add to the text a strength of authority, sanctity and dignity.

It is in the narrative portions of the text that the prose of the Vaddārādhane fascinates us most with its manifold literary excellences like poetic beauty, colloquialism, lucid description, vigorous expression, naturalness and fluency of narration, didactical zeal etc.

The following few lines can be seen as the specimen of rhythmic prose with fine alliteration : 'pengatteyāgi puttī piriyavappa poregalam pottu pōgi' (p. 9.1); 'durūpe durvvarne durgam̄dhe dusvare puttūngurudī polatiyāgi puttī' (p. 9.6-7); 'maneyam̄ pokku porumattu pōdareṁdu pēḷdu' (p. 46.29-30);
 × 'kūḍiye kūḍiye karagada dāreyugidukoṁḍode' (p. 111.3-4); 'arasi
 × peraganim̄ paritam̄du baṁdu muṁde niṁdu' (p. 117.14-15). Figurative bits of expression are also found studded here and there :
 'amēdyadol krīḍisuva bālakaṁbol kālamaṁ baride kaḷedeṁ' (p. 28. 24); 'mānasavāḷēmbudu paṇipulle mugila saṁjeyoḷoraṁtappudarim̄da' (p. 47.6-7); 'khēera kanneyarkkala kaṇḡaḷēmba mīṅgaḷ kumārana rūpeṁba gāḷadiṁ tegeyepattu' (p. 57.10-11); 'ivara kāladiḡala-nemma talegaḷēmba tāmareya pūgaḷim̄darcisidodallade' (p. 99.16-17).
 There is every possibility that the ten Kannada verses that stand in the rows of quotations, along with the Sanskrit and Prakrit ones, noted in the previous chapter, are of the author's own composition. The following two stanzas are sufficient to show the author to be a poet of no ordinary rank : 'Paṇipulla

mugila saṁjeya etc.' (p. 113.10-13); 'Baḍi kol kaṭṭiri muri kaḍi etc.' (p. 127.9-12).

The colloquial contexts in the text hold out, possibly, the specimen of spoken Kannada of the author's day. The sweetness and liveliness of such language can be seen as represented in the following few lines : 'ēnayya arasara vārakada māṇikaduṁgurumaṁ kiḍisi baṁdire' (p. 5.10-11); 'nōḍā emma seṭṭiti Jayāvati besaleyāḍaḷ' (p. 44.10-11); 'ītaṁge nīṁ basirṭīve baḍḍisadir' (p. 77.5-6); 'nīṇēkaḷ nakkappayammā' (p. 100.3); 'ele kūse nīraṁ kuḍiyalereyā' (p. 111.1); 'elege kūḷaṁ taṁdeyilla' (p. 153.1); 'nōḍarasā nimma saṁanara goḍḍamaṁ' (p. 177.25).

With a few and simple words, the picture of a person or a situation is lucidly painted for the reader or listener : 'avargaḷ taleyaṁ bāgi maṛumaṭugudaḍe kaṇṇanīraṁ tīvi nelanaṁ bareyuttire' (p. 2.21-23); 'peṁḍeṭiyaṁ soṇṇarāgi baḍiye' (p. 153.1-2); 'Cilāta risiyaraṁ kaṁḍu pageyaṁ nenedu pardina rūpaṁ kaikoṁḍu baṁḍu nettiya māgirdu kaṁḡalaṁ tōḍi tine' (p. 168.4-6); 'Viṣṭamatsyaṁ kaṁḍu sairisaḷārāde.....neraviyoḷ sōltu siggāgi pōgi naṭṭanaḍuvirul baṁḍu kiṭṭaṁ taguḷci pōḍaṁ' (p. 193.19-22).

The vigour of the prose, mostly with its native grandeur, can hardly be forgotten by any reader or listener : 'eḍeyoḷ baṭṭeyolorvanaṁ peḍaṁgayyudīye kaṭṭi oṁḍevaṛaguṭṭi poḷala janaṁgaḷ musurikoṁḍu.....tējasviyaṁ kaṁḍu' (p. 13.23-26);

'mahāmuniyaṁ malarci paṭṭirisiyuraḥsthalaṁ nābhivaregaṁ
vidārisi.....kāyda karbonna kīlgaḷaṁ nelanaṁ tāpinamurcipōgiri-
dode' (p. 51.27 to 52.2); 'ninnaṁ bēdi pāgudaṁgaḷaṁ perga-
degalumaṁ balaṁ berasu baṁdu poḷalaṁ mūvalasāgi muttidode'
(p. 149.3-6).

The author being a Jaina monk and, therefore, a skilled story-teller, narrates these stories, which are drawn from different sources, as if from his own self. Hence naturalness in narration has been a notable excellence of the prose of this work; and it appears at its best in the narration of the folk-tales so interesting and entertaining (pp. 14-22, 76-77, 177 etc). Moreover, fluency of narration and ease at expression can be seen together in an attractive blend : 'Gajaku-
māranuṁ tanna bēdida varamaṁ pettu paraḍara pārvarokkaligara
sāmaṁtara poḷaloḷagulla.....tanniccheyiṁdaṁ moreḍumottayisiyuydu
bāluttire' (p. 51.5-7); 'Halāmukhaneṁba pārvaṁ tanna mūḍana
keyyanuḷaleṁdu pōgi kesarāḍudaṁ kaṁdu paḍanaḷteṁdu.....bhaṭāra-
raṁ kaṁḍiṁteṁdaṁ' (p. 152.16-18); 'matte kelavu ḍinadiṁ mēle
Suvrateyeṁba mahādēviyoḍane māṁtri kajjamaṁ samakaṭṭikoṁdu.....
taleyaṁ kirisī kariya kōvaṇavanuḍisi....kuṁcamāṁkottīṁteṁdaṁ'
(p. 177.15-18).

Lastly apart from the numerous quotations and valuable sermons that are incorporated in the various stories, the author's instructing and edifying zeal, at times, has crystallised into some religio-moral maxims in Kannada : 'Kolladude dharmāṁ'. -- Non-hurting itself is true piety. (p. 11.26);

'Arahanta parama dēvare dēvar.' -- The Arahanta, i.e., the Jina himself is the true god (p. 127.23-24).

All these literary peculiarities and excellences of the Vaddārādhane clearly hold out its author's many-sided personality that he was an adept story-teller or narrator, an eminent teacher, a poet of no mean order and after all the master of his language.

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CHAPTER 4

PLACE OF VADDĀRĀDHANE IN KANNADA LITERATURE

As early as the beginning of the present century of the Christian era, Bühler pointed out that the foundation of literary Kannada and also of Tamil and Telugu, was laid down by the Jaina monks.¹ The ultimate roots of this important work go back, most probably, to the great event of the migration of the Jaina Saṃgha from the North to Kalbappu (the modern Śravaṇa-belgola) in Mysore under the leadership of Bhadrabāhu I, which account is given at length in St.No. 6 in the Vaddārādhane itself. How that foundation came up and stood, by the 9th cent. A.D., in the form of a magnificent structure (of Kannada literature), the outline of which is beautifully sketched by Nṛpatuṅga (?) (814-877 A.D.) in the Kavirājamārga,² is difficult to trace. Yet Kannada literature, available in inscrip-tional form, dates back from the 5th cent. A.D.³ In the course of his noting the various literary forms in Kannada, Nṛpatuṅga specifically refers to prose-stories (gadya kathā) composed by

1. The Indian Sect of the Jainas, Eng. Tr. by Burgess, London 1903, p. 22.

2. i) Kavirājamārga, Bangalore 1898, verses 27-32.

ii) Scholars do not accept unanimously Nṛpatuṅga to be the author of this work.

3. The inscription of Kākusthavarman found at Halmidi is attributed to c. 450 A.D. : Sources of Karnatak History, Vol. I, Intro. p. XX.

great authors.⁴ He proudly mentions the names of a galaxy of eminent prose authors like Vimala, Udaya, Nāgārjuna, Jayabandhu, Durvinīta etc.,⁵ whose compositions, unfortunately, have not come down to us. Nāgavarma (c. 1150 A.D.), too, tells in his Kāvyaavalōkana that there were fascinating stories (kathā and ālhyāyikā) in Kannada Prose literature.⁶ All these interesting facts go to indicate that in the rich heritage of Kannada literature, story-literature in Prose was also a notable form built by the ancient authors of renown whose works, unfortunately, time has obliterated totally and so cruelly that no hope of knowing any thing more about them, let apart be their contents, is left now.

Under these circumstances, the Cāmuṇḍarāya Purāṇa (978 A.D.), composed by the great Cāmuṇḍarāya, alone remained as an emblem of the pride of the rich heritage of the Kannada Prose literature and was recognized as "an excellent specimen of prose composition of that period."⁷ And by 1931, the Vaddārādhane came to light and corroborated Nṛpatuṅga's statements about Kannada possessing rich prose literature, viz., story literature, not that it (Vadd.) was seen by him, but by its

4. Kavirājamārga, I-27.

5. Op cit., I-29.

6. Kāvyaavalōkanaṁ, Mysore University 1939, v. 949.

7. R. Narasimhachar, History of Kannada Literature, Mysore University 1940, p. 18.

being a valuable landmark in the line of the growth of this branch of prose literature. Perhaps Nāgavarma might have seen it along with some others of this or allied branches of prose literature.

In the preceding chapter it was observed that the Vaddārādhane, as an Ārāḍhanā Kathākosa, or even as a classic with a collection of a group of stories, has no (extant) parallel in Kannada literature. But as a prose narrative work, in general, only the Cāvumdarāya Purāṇa can be clubbed with it.

Both are narrative prose works in old Kannada. Both the works contain quotations of verses in Sanskrit, Prakrit and Kannada. Some of the Sanskrit and Kannada verses in both the works may have been composed by the respective authors themselves. The narrative contents of both the works are collected from sources left by their respective predecessors and retold, in their own individual capacities and ways, in their works. In respect of the Jaina cosmographical setting for the narration of the accounts of the religious and legendary heroes, emboxment of sub-narratives, instructive and edificatory tone, glorification of some of the Jaina tenets and practices, discussion of dogmatic details etc., both the works show, more or less, the same tendencies. Yet the Vaddārādhane shows the touch and finish of a master hand in all these respects.

Moreover, with acceptable recurrence of stereotyped descriptive bits, synonymous repetitions, emboxment of intere-

-sting folk-tales etc., the Vaddārādhane shows a different pattern of narrative style that attracts every reader. Instruction with entertainment is the key-note of the narration of the stories in the Vaddārādhane, which element is not conspicuous in the Cāvuṃḍarāya Purāṇa. Besides, the literary excellences of the Vaddārādhane, noted in the preceding chapter, are not usually found in the Cāvuṃḍarāya Purāṇa.

The language of the Cāvuṃḍarāya Purāṇa, the main sources of which are the works of Jinasena and Gunabhadra, is highly Sanskrit-ridden. Cāvuṃḍarāya who has composed his Cāritrasāra in Sanskrit, might have also had some special aptitude for Sanskrit. As a result, many a time his sentence or clause in this work, becomes a string of Sanskrit words with a Kannada pronoun, verb, gerund or termination simply added to it. For instance⁸:

'gaja kumbha.....Nābhiraṇjanīṃdādudu'. (p. 15.16-19)

'saptavidhamappa.....kriyaṅgalumaṇi' (p. 74.10-11)

'idādēsasaṃtapteyādaḷ' (p. 105.14-15).

But in the Vaddārādhane, except in some portions of luxurious description and dogmatical discussion, as noted in the preceding chapter, Sanskrit words, along with the native and tadbhava ones, are used in balanced proportion. Yet the language of

8. All references are only to the published part of the text of the Cāvuṃḍarāya Purāṇa, revised edition, Bangalore 1928.



Cāvuṃḍarāya Purāṇa shows some affinity with that of the Vaddārādhane in certain respects : Use of gerundives in considerable degree all over the text; occurrence of forms ending in -om like Prahasitanemboṃ (p. 30.27), Imḍranādoṃ (p. 31.6) etc.; occasional use of unusual Prakrit terms like hetthina (p. 39.2), uvarima (p. 31.23) and saṃthāra (p. 24.8); possession of some rare ancient Kannada words like tattu (p. 66.1), maraluṃḍa (p. 107.20) etc. and idioms like 'vratamaṃ ērisikoṃḍu' (p. 22. 21), 'kāliṃga nāgaṃ kayyaṃ koṃḍode' (p. 23.11-12) etc.; and native expressions, used rarely, like 'sattaṃ puttāṃ kottaṃ kettaṃ'. Except the use of gerundives, all other factors are found in greater degrees in the Vaddārādhane.

On the whole, except the bulk, in respect of narrative skill, literary excellences and linguistic value, the Vaddārādhane scores far greater number of merits over the Cāvuṃḍarāya Purāṇa.

Now coming to the prose passages of the early Campū works in Kannada literature, viz., Pampa's Ādipurāṇa⁹ and Bhārata,¹⁰ Ponna's Śāntipurāṇa¹¹ and Ranna's Ajitapurāṇa¹² and

9. Edited by Prof. K.G.Kundanagar and Shri A.P.Chaugale, Belgaum 1953.

10. Karnāṭaka Sāhitya Parisattu, Bangalore, editions, Part I 1935 and Part II 1927.

11. Edited by A.Venkatarao and H.Sheshayyengar, Madras 1929.

12. Karnāṭaka Kāvya Katānidhi Mysore, No. 31.

Gadāyuddha,¹³ We find, here too, some factors common with the prose of the Vaddārādhane : (a) All these works in their prose passages, especially the longer ones, have made liberal use of geundives. (b) Forms ending in -om̐, -ol̐ etc., are found in the following works :

Ādipurāṇa	Sāntipurāṇa	Ajitapurāṇa
Varadattaneṃboṃ (6.3 vac.)	Viśvanāṃdiyeṃboṃ (7.50 vac.)	Sagaraneṃboṃ (9.60 vac.)
dēvanādoṃ (5.13 vac.)	dēvanādoṃ (7.73 vac.)	Maṇikēṃveṃboṃ ^t (Ibid.)

Among these three works Sāntipurāṇa shows greater liking for such forms. Next to it stands Ādipurāṇa. Ajitapurāṇa uses such forms sparingly. At the same time, it is so very interesting to note that such forms are rarely found in Pampa's Bhārata and Ranna's Gadāyuddha both of which are secular in nature. (c) Unlike the Vaddārādhane unusual Prairit words are rarely found in these works, though back-formations from Prakrit like pāguda, peculiar Jaina religious terms like prāsuka, carige, vigurvisu etc. are found used in all of these works, particularly in Ādipurāṇa, Sāntipurāṇa and Ajitapurāṇa. (d) Rare ancient Kannada words like tottu, maraluṃḍi etc., noted also from the Cāvuṃḍarāya Purāṇa, are found in greater number in

13. Edited by Ramanujayyengar and Narasimhachar, Mysore 1935.

these works.¹⁴ (e) The following are some of the interesting phrases and idioms that^{are} found in these works and are common with those in the Vaddārādhane :

Sarppaṁ kole	(Ādi. 3.65) ¹⁵
kainīreredu	(" 4.48 vac.)
buddhiyodeyar	(P.Bhārata 2.86 vac.)
naṁbe nuḍidu	(" 8.73 vac.)
pāvugaḷaṁ kolisi	(" 2.32)
keynīreredaṁ	(" 5.25)
kōpāgni kole	(Śānti. 4.52 vac.)
kalnele niṁdu	(" 7.108)
keynīreredar	(" 5.40)
viśāhikulaṁ kole	(Gadā. 2.43)

(f) The following expressions in native Kannada appear to be the specimen of the contemporary spoken language which very well compare with the similar ones in the Vaddārādhane :

(1) 'ariyade nānci taleyaṁ bāgi nelanaṁ bareyuttuṁ' (Pampa Bhārata, 4.64 vac. and 11.115 vac.).¹⁶ This very expression is given by Pampa, in his Ādipurāṇa, in a Sanskritised form : 'nelanaṁ bareyuttamapagata mukhamudreyāgi'(Ādipurāṇa, 3.32 vac.).

14. Some details in this regard are noted in Part IV, Ch. 2 of the present Study.

15. Besides the prose passages some of the verses also are referred to here.

16. Cf. Vadd. p. 2.22-23 : 'taleyaṁ bāgi.....nelanaṁ bareyuttire'.

(2) 'nīnārgēneṁbēyēke baṁḍe' (Pampa Bhārata, 3.14 vac.);
 'nīnārgēneṁbe yellirdu baṁḍe' (Śāntipurāṇa, 6.25 vac.);¹⁷
 (3) 'tekkane tīvida' (Pampa Bhārata, 5.77 vac. and Ādipurāṇa,
 4.34 vac.); 'tekkane tīvi' (Śāntipurāṇa, 1.71); 'tekkane tīvi'
 (Aḷip^{ta}urāṇa, 4.63 and Gaḍāyuddha, 6.33).¹⁸ Thus the prose
 passages of these works, more than the prose of Cāvuṇḍarāya
 Purāṇa, show considerable likeness with the prose of the Vaddā-
 rādhane. And of all these works, except in the case of forms
 ending in -oṁ, -ol etc., the prose portions of Pampa's Bhārata
 stand nearest to the prose of the Vaddārādhane.

On the whole the Vaddārādhane is a unique prose
 narrative work in the early Kannada literature. It is a valu-
 able legacy of an unknown Jaina author.¹⁹ It stands as a valu-
 able land-mark in the line of the growth of the early Kannada
 prose literature, particularly the narrative one. And lastly,
 it, in all probability, is the earliest available prose work
 in Kannada literature.²⁰

---ooOoo---

17. Cf. Vadd. p. 158.15-16 : 'nīnārgēneṁbeyellirpe'.

18. Cf. Vadd. p. 103.28.

19. Vide Introduction : Authorship.

20. Vide Introduction : Date, where the date proposed is the
 first quarter of the 10th cent. A.D.

PART IV

LINGUISTIC ASPECT

CHAPTER 1

SALIENT LINGUISTIC PECULIARITIES OF VADDĀRĀDHANE
..

CHAPTER 2

VADDĀRĀDHANE : A REPOSITORY OF SEVERAL RARE NATIVE
AND OTHER WORDS, PHRASES AND IDIOMS

CHAPTER 3

INFLUENCE OF PRAKRIT ON THE LANGUAGE OF VADDĀRĀDHANE
..

CHAPTER 4

NEW LIGHT SHED ON SOME READINGS OF THE TEXT OF VADDĀRĀDHANE
..

CHAPTER 1

SALIENT LINGUISTIC PECULIARITIES OF VADDĀRĀDHANE

The linguistic value of the Vaddārādhane also is not small. Since this classic came to light its linguistic aspect, more than any other one, has drawn the attention of some scholars. Besides Prof. D.L. Narasimhachar,¹ Shri M.G. Pai² and Dr. A.N. Upadhye,³ who have put forth their observations on its language that form a part of their general observations on the work, other scholars like Shri M.G. Venkatesaiya⁴ and Dr. G.S. Gai⁵ have dug deeper at a few linguistic spots of its text; and Shri T.V. Venkatachala Shastri has noted the 'dēsi' elements in the same.⁶ A thorough linguistic study of the text of the Vaddārādhane is a major problem by itself for an exclusive undertaking, which does not come within the scope of the present Study. Hence only its salient linguistic peculiarities are presented here.

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1. Karmāṭaka Sāhitya Parisatpatrike Vol. XVI-3, pp. 176-178.
 2. Mūru Upanyāsagalu, Kannada Research Institute, Dharwar 1940, pp. 115-122.
 3. Intro. to Brhat-kathākosa, pp. 65, 67 and 71-72.
 4. Behaviour of Infinitive Morphemes in Old Kannada, The Quarterly Journal of the Mythic Society, Vol. XLII-1, pp. 1-4.
 5. Pronouns in Vaddārādhane, Indian Linguistics, Vol. XVI, pp. 250-251.
 6. Jñānōpāsaka, Suvarṇa Prakāśana, Mysore 1960, pp. 158-167.

'p' initially and medially, appears to have been preserved throughout the text of the Vaddārādhane. Yet in a few words in some of the manuscripts, as given by the editor in footnotes, 'p-' is found to have been changed to 'h-' and to 'ṣ-' (zero) in one case : pēva (p. 12.8) : hāvu (fn. 6); Palike (p. 98.1) : Halike (fn. 1); pāvina pere (p. 172.2) : hāvina here, pāvina here and pāvinere (fn. 2). And such just a few cases, in the whole range of the text, may be reflecting the copyist's linguistic habits asserted at some later period. The analytical and statistical study of the treatment of 'p' together with that of 'r' and 'l' in this work would yield decisive results. Regarding 'r' and 'l' also, some peculiarities can be noted : Words like karame (p. 13.4) as compared with karame found in the Pampa Bhārata (8.59 vac.), show perhaps the early use of ṛ for r in the same word. The change of l to ṛ, which is met with in the Old Kannada Inscription⁷ in nirisu, is found here too : nirisu (p. 78.4, 8 etc.). Words like nola (p. 122.23) show the early use of ṛ, for l in the same word found later.⁸ Yet some words, in some of the more accepted manuscripts,⁹ indicate the change of ṛ to l : sūluṃ pāliyuṃ (p. 111.24) :

7. The Grammar of the Oldest Kannada Inscriptions, p. 32.

8. B. Ramachandrarao presents an interesting study of l/n changes in Kannada, where he notes how the Old Kannada ṛ undergoes different changes : Prabuddha Karnāṭaka, Vol. 42-3, pp. 81-92.

9. Viz., ka, kha and ga. Vide Kannada Grantha Saṃpādanē, by the editor of the Vaddārādhane himself, p. 193.

sūluṃ pāliyaṃ (fn. 13). Similar is the case with the change of l to r in the conjunct group : bilḍattu (p. 5.5) : birḍattu (fn. 7). The word bi(rḍḍi) (p. 18.12), which is the editor's proposed reading, is found as bilḍi and biddi in the two groups of manuscripts (fn. 10). Then, regarding the change of l (in Sanskrit words) to ḷ, varied tendencies are found : In some cases l is changed to ḷ : ālōcane (p. 6.4), Nīla (p. 13.6), Kamalāsrī (p. 30.15) etc.; in some other cases l is retained : Kapila (p. 64.7), kāla (p. 92.20), Susīle (p. 131.3) etc.; and in a few others there is no uniformity : Atibala (p. 2.8) and Atibala (p. 4.23), Vilāsa (p. 63.5) and Vilāsa (p. 45.17) etc.

Verbal forms with Pronominal suffixes -oṃ, -ol and -or are found all over the text. For example : puttidoṃ (p. 25.1), puttidoḷ (p. 25.4), and ādor (p. 93.19) etc. Side by side with these forms, those with suffixes -aṃ, -al and -ar are also found. For example puttidaṃ (p. 25.8), kaltal (p. 24.2), tagulcidar (p. 25.29) etc. Adjectival substantives with suffixes -oṃ, -ol and -or, added to the past and future declinable participles, are found all over the text. For example : ālyoṃ (p. 110.12), pettirdolaṃ (p. 112.19), kapaṃgeyvoṃge (p. 113.4) etc. Side by side with these forms, those with suffixes -aṃ, (-al) and -ar are also found. For example : madavivhalitaṃ (p. 110.15), pasadanaṃgoṃḍird(āke) (p. 111.21-22), besakeyvar(uṃ) (p. 114.6-7) etc. Future-present Relative participles or Relative pronouns with suffixes -oṃ, -ol and

-or are found all over the text. For example : Jinavāhika-neṁboṁ (p. 110.23), Jinamatiyeṁboḷ (p. 110.23-24), Bhaṭṭarabāhu Bhaṭṭarareṁbor (p. 74.5) etc. Side by side with these forms, the Future-present Participle 'eṁba' alone is superadded to the masculine, feminine and neuter nouns; but such forms are used predicatively. For example : Pradyōtanēmba (aresaṁ) (p. 110.12), Jyōtirmāleyēmba (arasiya) (p. 113.23), Khēdameṁba (ūraṁ) (p. 110.20), Guṇadhareṁba (āzāryara) (p. 113.25) etc. All forms with -oṁ, -oḷ and -or, noted above, are found in the Vaddārādhane in a considerably larger number than such those found in the Cāvuṁḍarāya Purāṇa, in the prose portions of Pampa's Ādipurāṇa, Ponna's Sāntipurāṇa and Ranna's Ajitapurāṇa. The following are some of such forms noted from these works : Cāvuṁḍarāya Purāṇa : puttidoṁ (p. 28.8), Pratīṁdranāḍḍāḷ (p. 29-13), Prahasitanēmbōṁ (p. 30.27) etc. Ādipurāṇa : dēvanāḷoṁ (5.13 vac.), Nāgaḍattaneṁboṁ (5.17 vac.), maganāḍoṁ (6.3 vac.) etc. Sāntipurāṇa : ēkavihāriyāḍoṁ (4.109 vac.), Vajrāṅganēmbōṁ (4.96 vac), paḍedoṁgaṁ (4.48 vac.) adanāḷvoṁ (5.12 vac.) etc. Ajitapurāṇa : Maṇikētuveṁboṁ (9.6 vac.) Sagaraneṁboṁ (9.6 vac.) etc. Leaving aside the Cāvuṁḍarāya Purāṇa, considering the prose portions of these three Campū works, such forms are found in greater number in the Sāntipurāṇa than in the Ādipurāṇa, whereas in the Ajitapurāṇa such number is very small. That such forms are found only in the prose portions of these Campū works, as Prof. D.L. Narasimhachar observes, is not true.¹⁰

10. Karnāṭaka Sāhitya Pariṣatpatrike, Vol. XVI-3, p. 176.

In all these three Campū works, such forms are found in their verses too and they are found almost in the same proportion as noted above in their prose portions. The following are some of such forms found in the verses of these works : *Īdipurāṇa* : *tanivoṃ* (6.47), *paripūjisiḍoṃ* (7.112), *neredor* (7.1-2) etc. *Śāntipurāṇa* : *doreyaṃ* (2.40), *sairisiḍoṃ* (3.88), *prayanādoṃ* (4.47) etc. *Ajitapurāṇa* : *irdapoṃ* (4.57), *ādapoṃ* (5.46) etc. But such forms are not conspicuous in Pompe's *Bhārata* and Ranna's *Gadāyuddha*. Moreover the above noted three Campūs show the use of such forms in different degrees. How to account for this ? Is it a matter of choice of such forms ? Or could there be any relation between the usage or occurrence of such forms and the diction of the texts, the prose ones or more particularly the prose portions of the early Campūs with the Jaina religious atmosphere ? But the early Inscriptions as studied by Dr. Narasimha and Dr. Gai do show the use of several such forms. Hence only a thorough and statistical investigation of all early works and inscriptions would be able to answer these questions.

Considering the Case-terminations, forms with the Acc. *-ān*, *-ā*, Gen. *-ā*, or Loc. *-ul* are hardly seen in the text of the *Vaḍḍārādhane*. On the other hand, forms with the Instr. *-iṃdaṃ* or Dat. *-iṃge* are available. For example : *pasiviniṃdaṃ* (p. 110.21), *pergadegaliṃdaṃ* (p. 111.14), *kūsiṃge* (112.23) etc. Vibhaktipallata, or the use of one case for the other, is found in large number. For example, Gen. for Nom. :

nimma savananāgirdānmana pōdallige pōgu (p. 8.17-18); nimma pēle brataṅgaḷaṁ kaikoḷguṁ (p. 10.9-10). Loc. for Insty. : kuṁcada kōlōl paredirda paṅgaḷaṁ (p. 9.19-20). Acc. for Loc. : Gaṁgeyaṁ miyalpōgi (p. 15.20). Dat. for Gen. : ā irvargaṁ Nāgasūraṇeṁboṁ (p. 21.16-17) etc.

Regarding Pronominal forms, Dr. G.S.Gai has already shown that the text of the Vaddārādhane, together with that of the Pampa Bhārata,¹¹ contains both the Inclusive first person plural and the Exclusive first person plural.¹²

Forms of Conjugated Appellative are also found in good number. For example : nīṁ satyavādiyay (p. 16.24); (āṁ) ādamānuṁ kusalaremuṁ (p. 69.21); Bhaṭārā nīme samartharir (p. 70.2-3); nīninnum kūsanai (p. 113.6), āmēnā (āmuṁ fn.17) bhavyaremo abhavyaremo (p. 100.24-25) etc.

Denominal verbal forms and participles are an interesting peculiarity of the language of the Vaddārādhane. They are mostly formed by the superadition of the verbal root 'gey' to the noun. The following are some examples of the same noted with their meaning : Siddhāntamaṁ parividigeydu (p. 77.25) - (having recited the scripture); Naṁdīśvaraṁgeydu (p.115.18) - (having observed the Naṁdīśvara Festival); talārugeyyu-ttirkum (p. 129.15) - (he remained working as the city-guard);

11. Pronouns in Vaddārādhane, Indian Linguistics, Vol. XVI, pp. 250-251.

12. Vide the Inclusive and Exclusive First Person Plural in Kannada, by the same author, Bulletin of the Decan College Research Institute, Vol. I, pp. 411-412.

arasugeyyattaṃ kālāṃ sale (p. 191.8-9) - (time passed on as he reigned as the king) etc. Such forms are also found in what is called Jaina Sanskrit. Bloomfield has noted them from the text of the Pārśvanātha Carita.¹³

Passive Voice, in its early phase, is also found in this text.¹⁴ The following are some of its examples : anibarum mūgariyepattu (p. 19.6-7), vidyādharaṇiṃdaṃ pūjisepatṭa (p. 38. 10-11), gāladiṃ tegeyepattu (p. 57.11), Sanatkumāraṃge garbhadolirddante nivēdisepatteṃ (p. 59.6-7) etc.

In the text of the Vaddārādhane, in many cases, the sentence has no verb. Each story is invariably introduced with sentences without the verb : Ī Jambūdvīpada Bharatekṣētradol Vatseyembudu nād. Alli Kausāmbiyembudu polal. Adanālvam Haridhvajaneṃbarasaṃ. Ātana Mahādēvi Vārūniyembāl. Āyirvar-ggaṃ makkal Śrīvardhanaṃ, Vijayaṃdharaṃ etc. (p. 95.11-12). Even within each story such sentences without the verb are found : Āvūra gāvumdaṃ Jinavādikanēṃboṃ (p. 110.23); mattā polalol Buddhajaneṃbonupāsakaṃ (p. 114.8); Such sentences have certainly added to the nicities of the language of this work. Moreover, in many cases, the subject of the sentence is

13. The Life and Stories of the Jaina Saviour Pārśvanātha, Baltimore 1919, Appendix II, p. 231.

14. Śrī refers to this fact as standing in rank with the early Kannada Inscriptions and Saṃgha Tamil. Vide Pūrvada Halagannaṇḍa and Tamil, Kannada Sāhitya Parisatpatrike, Vol. XXVII-1, pp. 46-54.

suggested by the verbal suffix itself : Vṛṣabhasēna Bhaṭārara
kathayaṁ pēlveṁ (p. 110.2); Magane ninage manṣyaṁājyapattā-
ṁgattidappeṁ (p. 113.2-3).

The text of the Vaddārādhane shows copious use of
Adverbial Past Participles that express a series of actions of
the subject and connect them with the action denoted by the
finite verb. For example, in the sentence, 'Oṁdu divasaṁ
pōytu' (p. 110. 14-18), the following Adverbial Past partici-
ples are found : bēdi, āṛi, āgi, koṁdu, koṁdu, ōdi, kaṁdu,
pididu and nēldu. Similarly, liberal use of the Infinitives in
Absolute Construction (or Locative Absolute),¹⁵ which also func-
tion as Adverbial past participles, is found here. For exam-
ple in the same sentence, noted above, the following Infinitives
in Absolute Construction are found : pōdode, pariḡe, pōdode
and irdode. The liberal use of these Adverbial past partici-
ples as well as Infinitives in Absolute Construction by the
author of the Vaddārādhane may, possibly, signify his speed of
narration or expression in brevity.

From the lexical point of view also the text of the
Vaddārādhane ~~xxxx~~ contains several interesting peculiarities :

It has preserved a number of rare native and other
words, phrases and idioms, some of which are also found in the

15. These, as found in St.No. 13, are statistically presented
by M.G. Venkatesaiya, in his paper Behaviour of Infinitive
Morphemes in Old Kannada, The Quarterly Journal of the Mythic
Society, Vol. XLII-1, pp. 1-4.

Cāvuṃḍarāya Purāṇa and in the Campū works of Pampa, Poṇṇa and Ranna.¹⁶ Leaving aside the quotations of Sanskrit and Prakrit verses, in addition to the use of some Sanskrit words and phrases, it abounds in Prakrit ~~and~~ words and phrases and words with Prakritic influence.¹⁷

Some of the verbal roots like koḷ (p. 12.9, p.184.1 etc.) and kiḍu (p. 5.6, p. 19.15 etc.) have been used with different shades of meaning. amma (pp. 13.15, 13.21, 15.13, 149.4 etc.) is used in the sense of the Kannada 'appa' (father) almost throughout the entire text.¹⁸ pari (p.162.17) is used in the sense ~~to gallop~~ to gallop. Perhaps with such usages in view, Prof. C.R.Sankaran pointed out ~~that~~ the semantic value of the Vaḍḍārādhane.¹⁹ Some forms like kallada (p. 22.17)²⁰ and baddisu (p. 77.10)²¹ are peculiar in themselves. The interesting use of the denominal verbal forms and participles has been already noted above.

16. This study is presented separately in the next Chapter.

17. These features are noted at length in Ch. III of this Part only.

18. Prof. D.L. Narasimhachar notes the use of 'amma', in St. No.1, and observes that it is found in the works of the 10th century A.D. : Karnāṭaka Sāhitya Parisatpatrike, Vol. XVI, 3, p. 177.

19. i) Some Problems in Kannada Linguistics, Kannada Research Institute, Dharwar 1954, p. 31.

~~XXI~~ ii) He, in collaboration with Dr. G.S.Gai, also presents a semantic study of pari as found in the Pampa Bhārata and the early Tamil Literature in the paper, The Kannada PARI, Bulletin of the Decan College Research Institute, Vol. I, pp. 412-413.

The text of the Vaddārādhane abounds in words with duplicate forms most of which are Tatsamas and Taḍbhavas. For example : jyōtiṣa (p. 5. 24), jōyisa (p. 5.22); srēsthi (p. 14. 21), setti (p. 25.3); pāriyātra (p. 30.4), pārijāra (p. 84.8); mrga (p. 96.5), miga (p. 95.23); dhyānisi (p. 104.13), jānisi (p. 109.24); tilaka (p. 128.12), tilaka (p. 129.2); pakṣi (p. 151.4), pakki (p. 151.7); ghōṣane (p. 165.19-20), gāṣane (p. 165.22) etc. How many of such pairs of words have come down to us in the same forms as originally penned by the author, and how many of them have been subjected to changes by the scribes according to their linguistic habits and ideals, is difficult to conjecture. But there are reasons to raise such doubt : Forms like vanna and banna are found in the same line (p. 34.21); and risi (p. 45.9) is followed by risi (p. 45.10) in the very next line. Moreover in the case of some words different readings are found on the very line of such duplication. For example : biccuva (p. 187.1), bhikṣuka (fn. 13), gōsthi (p. 191.24), gottī (fn. 29). Any how, such duplicate forms are found all over the text.

There are some words, most of which are proper names, with the -k suffix that functions in different ways : (a) In some words it shows latent diminutive function : Pāṇḍaka

20. The Śabdamanidarpana, under S. 71, excludes kaḷ in its doubling l in the formation of the negative.

21. Shri M.G. Pai notes that the doubled d in Vaddisa is also found in the Kavirājamārga, II 147 : Mūru Uṇanyasagalu, p. 116.

(p. 154.12); kavadike (p. 177.17), which may also be the Tadbhava of Kapardhikā. (b) In some others it shows pejorative function : mṛtaka (p. 30.7) - the pitiable dead one; Sudhāmaka (p. 170.9-10) - the wicked Sudhāma; Vyāḷaka (p. 176 fn. 2) - the wicked Vyāḷa; Vasaṃtaka (p. 180.25) - the poor Vasaṃta. (c) In the following one, its function cannot be detected or rather it has no function : Vasaṃtaka (p. 183.9). This appears to have been formed on the analogy of the above noted Vasaṃtaka (p. 180.25) in which the -k suffix clearly indicates its pejorative function.²² The text of Hariṣeṇa's Brhat-kathākośa shows much more liking for the use of this -k suffix.²³ Bloomfield also notes the same feature with the text of the Pārśvanātha Carita.²⁴ Hence it may be a feature of the Jaina Sanskrit. But this -k suffix also plays a notable part in the Prakrits, which Dr. Upadhye notes in his introduction to the Brhat-kathākośa.²⁵ Hence it is not impossible that the Prakrit sources used by the author of the Vaddārādhane, may have influenced its text in respect of this -k suffix too.

With all these varied outstanding peculiarities, the language of the Vaddārādhane, as a whole, stands as a type by itself among the classes in Kannada.

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22. The varied functions of the -k suffix have to be decided from the context in the text.

23. Vide Intro. to Brhat-kathākośa, p. 98.

24. Op. cit., pp. 238-239.

25. p. 112.

CHAPTER 2

VADDĀRĀDHANE : A REPOSITORY OF SEVERAL RARE NATIVE
AND OTHER WORDS, PHRASES AND IDIOMS

The Vaddārādhane preserves several rare native and other words and idioms which are not seen in Kittel's dictionary, at the time of the completion of which it had not yet come to light. Some of these native words and idioms are found in the works of Pampa, Ponna, Ranna and the Cāvumdarāya Purāṇa; but their number is small. The prose of the Cāvumdarāya Purāṇa is highly Sanskrit-ridden and the hands of the authors of the other works are tied by the Campū style and, hence, they have less scope for native expressions. Moreover the Ādipurāṇa, the Śāntipurāṇa and the Ajitapurāṇa are much more influenced by Sanskrit than the Bhārata and the Gadāyuddha.¹ But the Vaddārādhane, being a prose narrative work with comparatively less influence of Sanskrit, gives better glimpses of the contemporary tongue.

The following are the rare native words found in the Vaddārādhane :

1. All references to these works will be to the same editions noted in the preceding Chapter.

kēlpi (p. 2.14) : This Abstract noun denoting distinction formed by adding the suffix -pi (kēl + pi) is not found in the list of illustrations under s. 210 of Keśirāja's Śabdamanīdarpaṇa (SMD).²

pasaraṅgoḍu (p. 3.15) : The meaning is not clear. Kittel gives pasa-eagerness, great desire. Could it be pasam-goḍu ?

kalpisu (pp. 4.3, 74.7 etc.) : Kittel gives only kalpi - learning, erudition. Ādipurāṇa has a form kalpipuḍu (4.55) and Śāntipurāṇa has kalpipa (8.105).

ādamānuḥ (pp. 4.5, 15.28-29, 181.7-8 etc.) : This is an interesting adverbial form and appears to mean extremely, excessively. SMD under s. 303 gives ānuḥ - soever and under s. 304 ādam - much, more, exceedingly.

karame (p. 9.2) : The exact meaning is not clear here. The context suggests that it is connected with an old wound.

toṭṭu (p. 10.13 etc.). This is the past passive participle of toḍu. It is used several times throughout the text. Occasionally todagi (p. 117.5) is also found. toṭṭu is found in Cāvundarāya Purāṇa (p. 66.1) and Ajitapurāṇa (7.20 vac.).

2. All references to this work are to Kittel's revised edition, Mangalore 1920.

Kol (pp. 12.9, 184.1 etc.) : This verbal root is used in different shades of meaning; to bite (p. 12.9) and to prick (p. 184.1) are interesting ones. Ādipurāṇa also contains ^{interesting} usages of this root : pariśahānalasikhāvaḥ | gal kole (2.59) and sarppaṁ kole (3.65).

maraluṁdu (p. 17.23) : To sleep . Forms like maraluṁdisu (p. 17.17), luṁdida (p. 19.2), luṁduva (p. 123.8) etc. are also available. Ādipurāṇa (2.62), Pampa Bhārata (3.16 vac., 3.18 vac. etc.) and Cāvuṁḍarāya Purāṇa (p. 107. 20) contain maraluṁdu.

ollanige (p. 18.23) : A piece of cloth used to wrap at the time of bath. Pampa Bhārata uses this word in an interesting context : ollanigeyaṁ pilivaṁte (12.206 vac.). Prof. K.G. Kundanagar notes it from the Kannada Commentary on Somadeva's Nītivākyaṁṛta³ (KCSN).

birdḍi (pp. 18.12, 188.17 etc.) : Old women or rather poor old woman. bildi and biddi are other readings (p. 18.12, fn. 10).

kiruṁḍega (p. 44.11) : Baby-boy. It is an interesting word with much semantic value. Kittel gives uṁḍega - a single solitary male who has neither parents nor relatives.

3. Kannada Sāhitya Parisatpatrike, XXXII.3-4, pp. 32-33.

sōṃkila (pp. 44.21, 159.9 etc.) : Lap. Pampa Bhārata also contains this word (2.6).

mūttugidisu (p. 46.13) : This phrase appears to mean to condemn, ridicule etc.

bāvarivugu (p. 46.29) : The meaning of this phrase is not clear.

nīrili (p. 60.17) : The meaning of this phrase is not clear. It is, however, connected with the disposal of the dead as the context suggests. Kittel cites 'nīrilida'.

pārakina kūl (p. 68.26) : Residual boiled rice. Kittel gives pāraka - saving.

nelavatti (p. 78.23) : The meaning is not clear. The word, however, is connected with betel-leaf-packet.

pasava (p. 86.12) : Famine. Pampa Bhārata (48.51) contains it. Prof. K.G. Kundanagar has also noted this word from KCSN.

kurivaḍa (p. 93.18) : It appears to mean a blanket. The editor conjectures (Ibid, fn. 12) kuruvadi as the possible right reading. Pampa Bhārata contains kuruvadi (p. 57) - a small piece of cloth.

sīrnāy (p. 97.4) : Kittel gives sīra nāyi - a fierce dog. Cf. Pampa Bhārata (4.98): sīrkaradi

gaṇiyāne (p. 111.18-19) : The exact meaning is not known.

uliseṁḍu (p. 129.5) : From the context it appears to be a thief-and-ball type of game. Pampa Bhārata contains battuliseṁḍu (2.30).

porasu (p. 134.18) : Pigeon. Pampa Bhārata contains it as porasu (8.85). Prof. Kundanagar also notes it as porasu from KCSN. Prof. D.L. Narasimhacar presents an interesting discussion about this word in his 'Śabdavihāra'.⁴

puḍukunīr (p. 145.12) : The exact meaning is not known.

pāraṁti (p. 183.7) : Brahmin's wife. Kittel gives only pārviti.

The Vaddārādhane preserves some other rare words which are not pure native ones and the meanings of most of which are not clear.

saṁjevārisu (pp. 5.3 and 44.13) : To go for an evening walk ?

vārakada (p. 5.10) : ?

laṁgiga (p. 8.26) : A pole-dancer. Harisena (St. 126, v. 42) uses laṁkha in the ^{same} context. laṁgiga may be from laṁkhaka.

4. pp. 24-33.

bālavēḍḍe (pp. 45.10 and 113.6) : A young child ?

vāritapūritam (p. 53.22) : The meaning is not known.

palivullavaṁgal (p. 83.26-27) : The meaning is not known.

lavatugala (p. 92.3) or āvatugala (fn. 2): In both the cases the meaning is not clear.

daṁḍane (p. 126.7) : Punishment. KCSN also contains this word .

bodḍana bāvi (p. 138.22) : It is a type of well, possibly a large one, as bodḍa or vadḍa (fn. 11 kha) would suggest.

cōlaṁgi (p. 184.18) : The meaning of this word is not clear. From the context it seems to mean the first pregnancy ceremony : cōla - a bodice (Skt. cola). The editor gives other readings as cōlage and jogale (fn. 20) which further lead one to confusion.

sōḍige (p. 72.16) : An eatable ; lāvaṅge (p. 78.16) : An eatable.

Some names of birds, animals, etc. are found in their peculiar forms :

ōmti (p. 97.6) : A kind of lizard. Kittel gives ōti. He also notes the Tulu ōmti which is nearer to omti.

kurku (p. 97.9) : Could it be an old form of garavaṁka ?

peṁguru (p. 97.9) : Could it stand for piṁgale given by Kittel ?

kāraṁdamāṁde (p. 97.9) : It is a kind of bird as the context of the text would suggest.

uṁke (p. 151.3) : It is a kind of bird.

korasu (p. 151.3) : It is a kind of bird.

The Vaḍḍārādhane is also exceedingly rich in peculiar native idioms which may have mostly been contemporary of the authors time. Their meanings are obvious : ~~(kāraṁdamāṁde)~~

pūjeyam (arcaneyam) koṁḍu pōgu (p. 12.4-5, p. 100.21); ⁵peruḷi bisuḍu (p. 13.15); naṁbe nuḍi (p. 16.7); nannigoḍu (p. 16.7-8); kainīrereḍu kuḍu (p. 21.12); jōgugol (p. 27.24); maḍuve nil (pp. 33.27, 131.13, 163.19 etc.); basirtive baḍḍisu (p. 77.5-6); enneyam tinṇamere (p. 77.6); tekkane tīvu⁶ (p. 103.28); baṁbalaṁ bāḍu (p. 110.22); kajjamam samakattu (p. 177.16); kaṁbēṭaṁgaḷ (p. 180-18); mode nār (p. 187.8); soppunārāgi baḍi (p. 153.2); gōsaneyam tolalcu (pp. 50.20); gōsaneyam piḍi (p. 50.22-23) etc.

The following idioms appear to have been current among the members of the Jaina community. They have also got

5. KCSN contains this word, but the idiomatic usage is not given in the paper.

6. Ādipurāṇa (4.34 vac.), Bhārata (5.77 vac.), Ajitapurāṇa (4.63), Gadāyuddha (6.33) and Śāntipurāṇa (1.71) contain this idiom.

other parallel forms :

vrataṁgalaṇṇērisikoḷ (pp. 28-26, 80.18 etc.) : This idiom is also found in the Cāvuṇḍarāya Purāṇa (p. 22.21).

vrataṁgalaṁ kaikoḷ (p. 11.26 etc.) : Side by side with the above one, this is also found.

Śrāvaka-dharmadolaḡḡalamāgi (p. 64.3) : It compares well with the Sanskritised one in Ādipurāṇa (2.33 vac.)

vratamaṁ salisu (p. 156.26) : It means to observe a vow. It appears to be very rare one.

carigedolaḡḡalu (p. 7.6 etc.) : The word carige appears to have been developed from the Prakrit cariṇa(ka), Sanskrit carya; and it has different shades of meaning as found in this work : carigedolaḡḡalu (p. 7.6 etc.) : to go on a begging round.

carigeṇḡḡu (p. ~~91.7~~ 9.16 etc.) or carigeṇḡḡu (p. 89.2) : Ibid

carige mādu (p. 91.7) : To take food.

carigevaru (p. 81.26) : To come for food.

pānigattṭu (p. 79.12 etc.) or pānegattṭu (fn.3)

pānegattṭu appears to be the correct reading. pāne appears to be a contraction of pārane(ne) - breaking one's fast. It also has got different shades of meaning : pānigattṭu (p. 79.12) means to offer food to a monk at his breaking fast. pānigattṭu (p. 81.1) also means to take food at one's breaking fast. In this sense pārīsu (p. 81.12) is also used.

pāraṇeyam mādu (p. 81.13-14) : To take food at one's breaking fast. This idiom is also used occasionally.

From this study it can be known that but for the Vaddārādhane, Kannada would have lost most of the above noted rare words, phrases and idioms.⁷ In preserving such lexical and idiomatic wealth, this work seems to be a remarkable one in Kannada literature.

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7. Prof. M.Mariyappa Bhatta regrets such kind of loss from which Kannada has already suffered : Kannadadolagana Dēśa Aṁsagalu, Kannada Sāhitya Parisatpatrike, XXVII-2, pp. 152-162.

CHAPTER 3

INFLUENCE OF PRAKRIT ON THE LANGUAGE OF VADDĀRĀDHANE

It has been noticed in the preceding chapter that the text of the Vaddārādhane abounds in native (desya) elements. Yet it is not free from the influence of Sanskrit. But such influence is far less than that on the Cāvundarāya Purāṇa, the other prose work in Old Kannada. Besides several quotations of Sanskrit verses in the Vaddārādhane, some passages with luxurious descriptions (pp. 54.19 to 55.8, p. 129. 1-5, pp. 136.21 to 137.17 etc.), and portions with dogmatical discussions (p. 133.14-29, pp. 154.8 to 155.12 etc.), contain considerable number of Sanskrit words. Occasionally the author uses Sanskrit expressions like : kaściddēvadatta (p. 33.9), kiṃkurvāṇaṃ (p. 79.22), katipaya (p. 91.25), yatrās-tamitavāsi (p. 152.11), namōstu (p. 177.22) etc. But unlike any other author in Old Kannada, besides profusely quoting Prakrit verses, he shows greater liking for Prakrit words, expressions and their forms with Prakritic influence, leaving aside the common Tadbhavas. Scholars like Jacobi, Tawney, Weber and Bloomfield have observed : " Jaina Sanskrit texts presumably, never quite escape Prakrit influences."¹ This

1. The Life and Stories of the Jaina Saviour Parāvanātha, p. 220.

observation also applies to the Jaina old Kannada texts and all the more to the text of the Vaddārādhane than that of any other work in Old Kannada.

The following Prakrit words are found used repeatedly in the regular syntactical system of the text² :

vakkhāṇisu (pp. 4.25, 4.29, 6.11, 7.13, 23.28, 83.3, 126.11, 142.13 etc.) : to preach.

j(h)āṇisu (pp. 49.18, 52.2, 83.12, 101.16, 109.24, 138.3, 174.8 etc.) : to meditate, reflect.

paḍikamaṇa (pp. 6.3, 6.27, 28.26, 91.25 etc.) : confession.

paccakkhāṇa (pp. 68.27, 82.21, 82.27 etc.) : abstinence.

jāvajjīvaṃ (p. 114.15, 138.2 etc.) : so long as one is alive.

The following Prakrit words and expressions are found used at requisite contexts :

gāhe (p. 1.14 etc.) : Skt. gathā .

paḍigahaṃ (p. 7.8) : reception .

uccathāṇaṃ (p. 7.8) : raised seat .

2. That is why Prof. R.Y. Dharwadkar observes that Vaddārādhane, at times, sounds like Prakrit : Kannada Bhāṣāsāstra, Dharwar 1962, p. 296.

nāgathāna (p. 9.14) : an abode of Nāgas.

sayasattama (p. 29.16) : Skt. sadā-sattama -- forever the best (?). Pāiasaddamahannāṅṅ, Ratnacandraji's Ardhamāgadhī dictionary or Abhidhāna Rājendra does not contain it.

chatthattthamadasameduvālasa (p. 45.6), i.e., chattha, atthama, dasama and duvālasa -- fasting up to the 6th, 8th, 10th and 12th meal.

dōṇikoṇḍa (p. 68.4) : It is a very interesting word, an instance of polyglottism. The Prakrit koṇḍa (a deep-based basin, a round vessel) has its Sanskrit equivalent kuṇḍa. Similarly doṇī (a big kuṇḍa used for water) stands for droṇī. Both these words are found used separately in ancient Jaina (Prakrit) literature.³ Pāiasaddamahannāṅṅ gives both these words separately.

vāla (p. 67.2) : Skt. vyāla.

bōlaha bōlaha (p. 85.13) : The correct Prakrit form is volaha, Imperative Second person plural of vola - to go (away). Hence 'volaha volaha' means 'go away, go away'. Harisena uses in this context the usual Sanskrit expression 'ksipram gaccha' (St.No. 131, v. 30).

3. Pots and Utensils from Jaina Literature, by Dr. B.B.Deo, Bulletin of the Deccan College Research Institute, Vol. XIV, pp. 33-42.

Lacchi (p. 97.30) : a cosmographical name of a division of Heavens.

Mahālacchi (p. 97.30) : Ibid.

Siridinna (p. 108.15) : a proper name of a prince, which is symbolic of his way of birth : Sirī (Skt. Śrī) (guardian diety) and dinna - past passive participle of dā - to give, i.e., given by Sirī .

abhāvidaṃ bhāvēmi bhāvidaṃ bhāvēmi (p. 167.16) : This appears to be a part of some ancient Prakrit verse.

savvaṃ sāvajja jōgaṃ viradōmhi (p. 167.19-20) : This also appears to be a part of some ancient Prakrit verse.

dēhāra (p. 171.19) : temple. Skt. devagrha.

Most of the following Prakrit words have come down to us in corrupt form. They are names of some of the diseases from which the sage Sanatkumāra suffered. Devendra also gives the same names of diseases though with little dialectical difference⁴ :

Vadd. (p. 68.28-29)	Devendra	Meaning
kacchu	kacchū	scab
jara	jaro	fever
khāsa	khāso	cough
sōsō	sāso	asthma
bhattacchadi	bhattacchamdo	disliking for food
acchi-(dukkhaṃ)	akkhidukkhaṃ	pain in eyes
kucchi-(dukkhaṃ)	poṭṭadukkhaṃ	pain in stomach
dukkhāni	-	-

The following are the Prakrit names of some of the sub-divisions of the supernatural power of Medicine (osaha riddhi) acquired by the sage Sanatkumāra. They are neither in Prakrit nor in Sanskrit. Hence they, too, have come down to us in corrupt form. Devendra too gives the same list in Prakrit with a little change in sequence of enumeration.⁵

Vadd. (p. 69.3-4)	Devendra
āmōsadhi	āmosahi
khēlōsadhi	khelosahi
javōsadhi	jallosahi
vippōsadhi	vipposahi
sarvōsadhi	savvosahi

Harisena's list corroborates the list in the Vaddārādhane to be in corrupt or deformed Prakrit : āmakhelausadhiḥ viṣṣājallausadhiḥ sarvausadhiḥ (St.No. 129, v. 47).

The following words appear to be back-formations into Kannada from Prakrit :

pāguda (p. 34.4 etc.) : Sanskrit prābhṛta; Prakrit pāhuda > pāghuda > pāguda. This word seems to be an instance of oral transmission : pāhuda may have been pronounced with

4. i) Sukhabadhā Tīkā on the Uttarādhyāna Sūtra, p. 24-a.

ii) Harisena simply mentions : kacchūsavāsajvarādayah (St. No. 129, v. 45).

5. Op.cit. p. 241b.



a peculiar stress on h; hence the Kannada ear may have heard it as pāghuḍa and, then, adapted as pāgūḍa. This word is very popular among the Jaina authors like Pampa (Bhārata 9.95 vac.), Ponna (Śāntipurāṇa 2.22 vac.) and Cāvumdarāya Purāṇa (p. 111.8), who have often used it in their writings.

Jāpuli (p. 93.21) : Sanskrit Yāpanīya; Prakrit Jāvaniya > Jāpuli.

Cilāta (p. 162.1) : Sanskrit kirāta, Prakrit cilāya > cilāta.

The following words appear to have been derived from Prakrit :

carige (p. 7.6 etc.) : Skt. caryā; Pkt. cariya+ka) > carige. In the Vaḍḍārādhane the author uses it with different shades of meaning, which has been noted in the preceding chapter.

gudda (p. 7.11) : Pkt. (Desī) khuddga > gudda.

tirika (p. 10.16) : Skt. tiryaka; Pkt. tiriyaka > tirika.

Bādubbe (p. 118.21) : Skt. Bhrātrdvitīyaka;⁷ Pkt. Bhādubbiyaya > Bhādubbiya > Bhādubbe > Bādubbe. This word

6. gudda and other such words in the Kannad Jaina literature were once a puzzle to scholars. Vide Nisidhi and Gudda, by J.F.Fleet, Indian Antiquary Vol. XII, pp. 99-104.

7. It is Nemidatta who mentions this (St.No. 66, v. 33). Harisena gives 'Bhrātrkotpatti' (St. No. 136, v. 28).

also appears to be a good instance of oral transmission of words. Bādubbe (name of a festival) in Kannada can be explained reasonably through this line of phonetic development. The original Prakrit word for Bhrātr̥dvitīyaka is not known from available sources. It is interesting to note that the Skt. dvitīyaka has given rise to the Kannada bidige, which feature is not found in the above development.

Then there are some words, mostly names of persons and places, which have partly Prakrit sounds. They possibly indicate Prakrit sources for the stories :

Rēvata (p. 51.22) : Skt. Raivata; Pkt. Revaya. Thēvata, in the text, is not the right reading. Harisēna gives Raivata in this context (St.No. 128, v.15).

Sāmpaliputra (p. 93.20) : Skt. Sālmaliputra (?); Pkt. Sāmaliputta. Harisēna does not give this name in this context in St.No. 131, but mentions Sāvaliputtana (v. 81).

sābhijñāna (p. 100.6,15) : The Sanskrit equivalent would be svābhijñāna, like svābhiprāya (p. 5.24). The Prakrit equivalent for the same is sāhinñāna or sābhinnāna. Harisēna, too, is found to have used sābhijñāna (St.No. 96, v. 31), to which Dr. Upadhye prefers svābhijñāna (Brhat-kathā-kosa, notes, p. 388).

Ujjēni (p. 110.11); Skt. Ujjayini; Pkt. Ujjeni.

Bhattimitra (p. 166.23) : Skt. Bhartr̥mitā; Pkt. Bhattimitta.

Sāvasti (p. 175.14) : Skt. Śrāvasti; Pkt. Sāvattthi.

Moreover, there are a number of words like savana (p. 5.21), risi (p. 45.9), miga (p. 95.23) etc., which are no doubt Prakrit, but are included by the Kannada grammarians in the lists of the so called tadbhavas, i.e., words derived from Sanskrit according to s.253 of Kesirāja's Śabdamanidarpana. But actually Kesirāja gives tadbhava words in usage, lōkarūdhi (s. 252). All the words in his list are not Sanskrita-bhavas. There are words in his list which are obviously Prakrit ones; For instance, mayana, paya, Jasōye (under s. 267). And there are words which are rather Prakrita-bhavas; for instance bagga (under s.261), carige (under s. 259). Hence it is quite possible that Kesirāja, the earliest Kannada grammarian, might have included Prakrit words in his list of tadbhavas which he conventionally calls as words derived from Sanskrit.⁸

Lastly it is worth noting that the text of the Vaddārādhane appears to have been considerably influenced by the linguistic habits and ideals of the scribes or copyists. There are evidences to show that some of the differences in readings of words in different manuscripts are rather out of substitution of Sanskrit word for Prakrit one than scribal errors : For

8. i) Hence a scientific classification of the Kannada tadbhavas was proposed by R. Narasimhachar long back. History of Kannada Language, Mysore University 1934, pp. 116-121.

ii) These points have been discussed by me with more illustrations in my paper 'Some observations on Cāvumdarāya Purāṇa', Journal of the Karnatak University, Hum. XII 1968.

instance, 'srēni (p. 137.6) has other reading 'srēḍhi (fn. 4), which obviously stands for the Prakrit sedhi. ācāmlavardhana (p. 66.17) has other readings yāyabilavardhamāna etc. (fn. 8) which all indicate the Prakrit āyambilavaddamāna, to be the possible right reading. jānisuttaṃ (p. 138.3) has other reading dhyānisuttaṃ (fn. 1), a clear instance of substitution. There is also an interesting case of scribal ing ignorance in the meaning of Prakrit terms: y(j)āvajjīvaṃ (p. 101.10) has other reading y(j)āvajjīvaṃ-baregaṃ (fn. 1), which is nothing but a tautological expression.

Thus the language of the Vaddārādhana is influenced by Prakrit in several ways; and in this respect it stands unparalleled in Kannada literature. The text of the Kannada classic with these Prakrit elements holds out two facts : (a) The author had before him one or more Prakrit sources, most probably one or more Prakrit commentaries on the Bhagavatī Ārādhana. (b) He had some special liking for the diction of the Prakrit literary speech, with which he has tolerably coloured the text of his work.⁹

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9. Harisena, too, had before him at least one Prakrit source; but the text of his work shows ^{this} feature occasionally.

CHAPTER 4

NEW LIGHT SHED ON SOME READINGS OF THE TEXT OF VADDĀRĀDHANE

It has been noted, in Part III, Ch. 2, that the quotations in the Vaddārādhane, particularly the Prakrit ones, have come down to us in much corrupt form. And those verses, which cannot be traced to their sources, present a formidable problem of reconstruction. Then the problem of the readings of some words, which have altogether alternate words in the other of the two groups of manuscripts, noted at the foot-notes, has already been discussed by the editor of the Vaddārādhane elsewhere¹ : They appear to have been formerly side notes for difficult or obsolete words, which, some how dropping down the original readings, came down to us as a part of the text later. Such readings and their alternatives are as follows : maralumdidallige (p. 17.23), pattirdallige (fn. 18); lumdida (p. 19.2), nidregeyva (fn. 1); śīmti (p. 69. 26), todedu (fn. 13); jānisuttam (p. 138.3), dhyārisuttam (fn. 1). Besides such cases, there are several readings of words in the text of the Vaddārādhane which deserve special notice. They are mostly names of persons, places, works, vows, diseases etc. Some of these being Prakrit forms, some others having partly Prakrit sounds and a few others being

1. Kannada Graṁtha Saṁpādane, p. 158-159.

unfamiliar ones, appear to have been mishandled by scribes or copyists. In some cases orthographical similarity appears to have given rise to a new word or name. Under these circumstances a comparative study of some names occurring in the corresponding stories in the available Ārādhana Kathākeśas or some other narrative works, a search for the mention of or references to some others in other works or a consideration of contextual evidences in the text itself in the case of others, would shed a great deal of light on their readings as obtained in the text of the Vaddārādhane :

Hārita (p. 4.1 and p. 23.16) : It is obviously, as the context suggests, the name of a medical treatise forming a constituent part of the general syllabus covered by Agni-bhūti and Vāyubhūti within seven or eight years under Śūryami-tra in St. No. 1 (pp. 3.25 to 4.3). No work of this name is found. It appears to be a corrupt form of Hārīta (or Hārīta Saṁhitā), a medical supplement to Ātreya Saṁhitā noted by Aufrecht.² Dr. R.N.Dandekar, in his paper 'Literature and Sciences in the Age of the Guptas',³ provides much more information on this point : As it is usual with several ancient

2. Catalogus Catalogorum (An Alphabetical Register of Sanskrit works and authors), by Theodor Aufrecht, Wiesbaden 1962, Part I, p. 765.

3. Journal of Poona University, Hum. No. 19, 1964, pp. -36.

Indian works, this work is also named after its author, Hārīta, who is an early medical authority and one of the pupils of Punarvasu Ātreya. Hārīta, along with Kṣārāpāṇi and others, is mentioned by the Nāvanītaka (The Cream of earlier texts on medicine), an important text belonging to the famous 'Bower Manuscripts' of the 4th cent. A.D. discovered in 1890. The copyists' unfamiliarity with the name of this ancient work, together with the orthographical similarity between the Kannada rī and nī, may have given rise to this deformity.

Asvinīmata (p. 4.1 and p. 23.16) : This is also as the context suggests, the name of a medical work, a constituent part of the above noted syllabus. The name of this work is not found. It is not noted by Aufrecht. Monier Williams, however, gives Asvīmat - a mantra containing the word Asvīn.

Bāhala (p. 4.1) : This too is the name of a medical treatise forming a constituent part of the same syllabus noted above. Bāhala, in all probability, is the corrupt form of Bāhata or Bāhada, the Prakrit form of the Sanskrit Vāgbhata, the name of one of the 'Three Great' of the ancient Indian medicine - the other two being Caraka and Susruta - who too are listed in the same syllabus. The editor rightly conjectures the correct reading to be Bāhata (fn. 2, p. 4). Moreover the text gives the right reading in another place : Bāhata (p. 23.16). Though all other names of the works in the syllabus (p. 3.26 to 4.3) are in their Sanskrit form, Bāhata is in

its Prakrit form and Susruta (p. 4.2) has partly Prakrit sound. Possibly these two may be the relics of the original Prakrit list in the author's source.

Maṁtravāda (p. 4.3) : Obviously this is the name of a work connected with spells and it too forms a constituent part of the above noted syllabus. The correct reading of this name appears to be Mantrapāda, which is noted by Aufrecht,⁴ as being No. 2943 in Oppert : The list of Sanskrit Manuscripts in Private Libraries of Southern India, by Gustov Oppert, Vol. I and II, Madras 1880.

Lōgānī (p. 6.7) : It is the name of a Jaina cosmographical work. It appears to be a scribal deformity of the Prakrit Logāyanī or Logāyinī which seem to be identical with Lokāyanī or Lokāyinī referred to by Yativṛṣabha in his Tiloya-pannatti vs. 8.530 and 4.2444 respectively (Tiloyapannatti I, Eds. Dr. A.N.Upadhye and Dr. Hiralal Jain, Sholapur 1943).

Saṁgānī (p. 6.8) : It is also the name of another Jaina cosmographical work. It too seems to be a scribal deformity of the Prakrit Saṁgāyanī or Saṁgāyinī referred to by Yativṛṣabha in the same work and in the same verses noted above. Abhidhāna Rājendra (Vol. VII) notes Saṁgahasutta.

Kaṁbaṇāga (p. 12.18) : This is the name of one of the three Nāgaṣ, the abode of whom is in a park outside the city of Campā (St.No. 1, p. 12). This appears to be a corrupt form of Kamalanāga, possibly a popular usage of Padmanāga, Padma,

4. Vol. I, p. 43.

Śaṁkha and Pāṇḍuka are the three of the nine treasures (navanidhi)⁵ in Jaina mythology; and the names of these three Nāgas, in the above noted context, seem to have been given after these ~~three~~ three treasures. Harisena too gives (St.No. 126, v. 57) Padmanāga as the name of one of the three Nāgas in the same context; but the remaining two names do not agree with the other two in the Vaddārādhane. Nemiḍatta, however, does not mention any of them.

Śaṁbaranāga (p. 12.18) : This is the name of the second Nāga mentioned in the above noted context. Śaṁkhanāga, as per the reading in some other manuscripts, noted by the editor (in fn. 12), appears to be the reasonably acceptable reading in the light of the above discussion under Kāmbalanāga.

Bhuktapratyākhyānavidhi (p. 24.20) : It, obviously, is not the right reading. It undoubtedly stands for Bhaktapratyākhyānavidhi (the religious rite of submitting oneself to death by abstaining from food), the exposition of which forms the main and bulky part of the Bhagavatī Ārādhana (gāhās Nos. 64-2029). Hence the reading of the 'gha' manuscript, noted by the editor (in fn. 10), is quite acceptable.

Dāmarathi (p. 39.27) : This is the name of a wet-nurse in St. No. 2. Vāmarati is another reading in some other

5. The Cāvuṁḍarāya Purāṇa, enumerates these nine treasures on p. 71.

manuscripts as noted by the editor (in fn. 6). Harisena gives Vāmarati in the corresponding story and in the same context (St.No. 127, v. 225). Nemidatta's corresponding story does not contain this reference. Under these circumstances, can Vāmarati or Vāmarathi be the right reading ?

Dhānye (p. 46.21) : This is the name of one of the wives of Sukausala in St.No.2; and it sounds like one unheard of. Harisena, however, gives Dhanyā in the corresponding story in the same context (St.No. 127, v. 90). Nemidatta's story contains no reference to this name. Both Dhānye (Dhānyā) and Dhanyā appear to have come from the Prakrit form Dhannā. Whether Dhānye is the author's derivation or the later corrupt form of Dhanye as derived by him from the Prakrit form, is difficult to decide. We know that Kānita, as noted above, is not the right reading though all manuscripts agree on it. Under these circumstances, Dhanye appears to be the right reading.

Thēvatōdyāna (p. 51.22) : It is obviously Rēvatōdyāna. Harisena gives, Raivatakodyāna in the corresponding story in the same context (St.No. 128, v. 15). Rēvatōdyāna has partly Prakrit sound, which fact indicates the author's Prakrit source for the story.

Sōsō (p. 68.28) : This is the name of one of the diseases from which the sage Sanatkumāra suffered in St.No.4. The whole list of diseases is in Prakrit and some names of

those diseases have come down to us in corrupt form. Sāso - asthama (Skt. svāsa) is the right reading which Devendra gives in the story of Sanatkumāra, in his Commentary on the Uttarā-dhyayana Sūtra.⁶

bhāttacchadi (p. 68.29) : This also is the name of a disease enumerated in the same list noted just above. The correct reading is bhāttacchamdo - disliking for food, which is given by Devendra in the same list.⁷

The names of some of the sub-divisions of the Supernatural power of medicine - osaha riddhi acquired by the sage Sanatkumāra in St.No. 4 (p. 69.3-4), appear to be corrupt forms of the Prakrit ones possibly taken over by the author, as he has done in the case of the list of the diseases noted above, from his Prakrit source. Devendra gives this list of the sub-divisions of the Supernatural power of medicine too⁸ with a little difference in the sequence of enumeration :

Vadd. (p. 69.3-4)	Devendra (p. 141b)
āmōsadhi	āmosahi
khēlōsadhi	khelosahi
jāvōsadhi	jallosahi
vippōsadhi	vipposahi
sarvōsadhi	sarvosahi

6. The Sukhabodhā Tīkā on the Uttarādhyana Sūtra, p.241a.

7. Ibid.

8. Op. cit., p. 241b.

Harisena refers to the same list as follows : āmakhelausadhiḥ
 viṣṭājallausadhiḥ sarvausadhi (St.No. 129, v. 47); and this
 clearly indicates the list in the Vaddārādhane to be the corrupt
 form of the Prakrit origin.

Visāle(-yemba toṛeya) (p. 101.10-11) : Regarding the
 reading of this name or the whole phrase, including the words
 in the bracket, there is some confusion. The editor notes
 (fn. 5) Jagneya as another reading in some manuscripts. Hari-
 sena gives in the corresponding story in the same context Yam-
 unākhyanaḍṭīre (St.No. 132, v. 7) and Nemidatta as viṣṭīrne
 Yamunātate (St.No. 62, v. 10). Hence in the Vaddārādhane, Jagne
 or Jagune (Tadbhava of Yamunā) appears to be the name of the
 river mentioned by the author and visāla(-vāda) appears to be
 the adjective, similar to which Nemidatta also has used, i.e.,
 viṣṭīrne. Owing to some queer confusion, the reading under dis-
 cussion has come down to us.

A part of the list of some of the contents of the
 science of thievery given in St.No. 13 (p. 122.16-17), has not
 come down to us with proper punctuation : 'tālōdghāṭinī vidyāmaṭra
 cūrṇa yoga ghuṭikāṃjana' needs to be read as follows :
 tālōdghāṭinīvidyā (spell for breaking locks), maṭtracūrṇa
 (magic powder for invisibility), yōgaghuṭikā (magic pill for
 invisibility), aṃjana (magic ointment for invisibility). Bloom-
 field notes tālōdghāṭinīvidyā, yogacūrṇa, guṭikā, aṃjana etc.,
 from the various sources.⁹

9. The Art of stealing in Hindu Fiction (Part I), American
 Journal of Philology, Vol. 44-2, pp. 97-133.

Surakha (p. 128.25) : As the author tells, in St.No. 13 (p. 128), it is the name of a treatise on the science of catching thief. It appears to be a corrupt form of the Prakrit Surakkha (Sanskrit Surakṣa). This work, like many ancient Indian works, appears to have been named after its author. Monier Williams gives Surakṣa as the name of a sage.

Karpāṭa (-sāstra) (p. 128.25-26) : This is the name, according to the author himself, of a work on the science of thievery. It, too, appears to be a corrupt or adapted form of Kharapāṭa, a treatise on thievery named after its author and mentioned by Sajjalakā in the Cārudatta of Bhāsa and Kauṭilya's Arthasāstra (IV.8).¹⁰ More details regarding, this have been already noted in Part III, Ch. 1.

patracchēḍya (p. 131.6) : patracchēḍa - an art of leaf-cutting appears to be the right reading.

āntargatakēvali (p. 134.26) This word in all probability stands for āntakṛtakēvali - a kevalin who attains liberation in the same birth. Harisena gives antakṛtakevalī in similar context (St.No. 139, v. 170). It may be noted that Āmtaga-dadasāo is the name of the 8th Aṅga of the Ardhamagadhi Canon.

Śukla (p. 154.16) : This word should obviously read as Śukra, which is one of the seven dhātus enumerated by the

10. Vide Bhāsa - a study, by A. D. Pusalkar, p. 169-170.

author on p. 154. Though all the manuscripts used by the editor agree on the reading under discussion, it could not have come from the author's pen.

Mahēmdranem̐ba tāpasana (p. 166.13-14) : How this reading came down to us is difficult to explain. On the other hand, the other reading Mahākālanem̐barasana, noted by the editor (fn. 17), is the right one : In the concerned story, viz. that of Cilātaputra, Mahākāla (p. 162.23), the king of the village of the forest-dwellers, is the grand-father (mother's father) of Cilātaputra. Hariṣeṇa tells in the corresponding story that Cilātaputra went to his mother's father : 'mātāmahāntikaṁ prāpa' (St.No. 140, v. 17). Both of these evidences clearly corroborate the justifiability of the other reading noted by the editor (fn. 17).

Aviṣṭasēna (p. 169.12) : Instead of this reading, the other one Ariṣṭasēna, noted by the editor (fn. 5), appears to be right. Orthographical similarity between the Kannada 'ri' and 'vi' may have given rise to the reading under discussion. Hariṣeṇa gives Ariṣṭasena in the corresponding story in the same context (St.No. 141, v. 11). Nemidatta, however, gives Niṣṭasena (St. No. 71, v. 12).

Kumbhakāraghaṭa (p. 175.17) : All the manuscripts used by the editor agree on this reading. It is the name of a town. In the corresponding story Hariṣeṇa gives it as Kumbhakārakṛta (St.No. 142, v. 1), Nemidatta as Kumbhakārakata (St.No. 72, v.2)

and Prabhācandra also as Kumbhakāraḥ. ¹¹ Marāṇasamāhi and Saṁthāraga Paṇṇas give as Kuṁbhāraḥ. ¹² All the readings of the same name in different Ārādhana Kathākosas, undoubtedly indicate the Prakrit source for the concerned story given by each author. But in the case of the reading in the Vaddārādhane under discussion, 'kṛta', somehow, seems to have been replaced by 'ghaṭa', perhaps to suit, logically, Kumbhakāra.

nīrāva (p. 184.22) : At the face it looks like a Sanskrit word. Monier Williams' dictionary does not contain it. It appears to be a scribal deformity or hyper-Sanskritisation of nīrāva -- scum of boiled rice, which is included by both Monier Williams and Kittel in their respective lexicons.

Viṣṭamatsya (p. 193.13) : This reading is found throughout in the last story, with a single exception as Viṣṭamatsara in one manuscript noted by the editor (fn. 2, p. 193). In the corresponding story Harisena gives this name as Riṣṭako mantri (St.No. 144, v. 3 and onwards too), Nemidatta as Riṣṭā-mātyo mantri (St. No. 74, v. 3 and onwards too) which is a tautological expression; and the Saṁthāraga Paṇṇa too gives it as Riṭṭha. ¹³ The original gāhā in Bhagavatī Ārādhana, No. 1557, on which this story is based, gives the name as Riṭṭhā-macco (minister Riṭṭha). But the same gāhā quoted in the Vaddārādhane (p. 193) gives the name in the corrupt form as Viṭṭhāmaccha. Orthographical confusion, at an early stage of

11. According to Dr. Upadhye, Brhat-kathākośa, Notes, p. 392.

12. Intro. to Brhat-kathākośa, p. 27.

13. Intro. to Brhat-kathākośa, p. 26.

the manuscript-tradition, between the Kannada 'ri' and 'vi', as also noted under AViṣṭasēna above, may have given rise to viṣṭa-; and somehow, in the early stage of manuscript-tradition, Riṭṭhāmacca seems to have been transformed as Riṣṭamatsya, for it is preceded by maṁtri (p. 193.13). This is how the same name in the original Prakrit source has given rise to such interesting readings in different works of different authors.

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REVIEW OF THE STUDY

AND

ITS FINDINGS

The Vaddārādhane is one of the most valuable works in Old Kannada. It engaged the attention of scholars since the early days of modern research in India, i.e., since the days of the research activities of scholars like K.B. Pathak and J.F. Fleet : Indian Antiquary Vol. XII, 1883; and from 1931 when a Ms. of it was found in the Oriental Library, Mysore, it kept on extending several problems to the Kannada scholars and some other Orientalists. An attempt is made herein to present a coherent study of those and other problems concerning this work which are brought under four Aspects of this Study, viz., Religious, Social, Literary and Linguistic. For want of discovery of additional and early Mes. of the work, the problems of title, authorship and date cannot be dealt with as thoroughly and decisively as should be. Yet an attempt, within the scope of the present state of knowledge regarding the work, is made to present the study of these problems in the Introduction. The essentials of the present Study together with its findings can be reviewed in brief as follows:

(Introduction)

- 1) A survey of the textual and critical sources of

the Vaddārādhane, available so far, is taken with references to the respective authors and their works maintaining the chronological line as far as possible.

ii) Taking into consideration the opinions and suggestions of scholars who have so far attended to the problems of title, authorship and date of the work, noting some internal evidences for the first time and using some of the results accruing from some chapters of the present Study. It is pointed out that 'Vaddārādhane' is not the title of this work, Śivekōṭyācārya is not its author and the first quarter of the 10th century (A.D.) is its plausible date.

iii) The sources of the stories in the Vaddārādhane are presented with a few more details and some cross-references to some of the chapters in this Study.

iv) Apart from the Ārāghanā Kathākōśas composed in Sanskrit and Prakrit (including Apabhraṃśa), except the Vaddārādhane in Old Kannada prose, in no other Dravidian or Modern Indo-Aryan language is available any other Ārāghanā Kathākōśa to appear in this rank so far. Hence it stands as a work of great Oriental value. With this consideration, the summaries of all the nineteen stories in it are presented in the Introduction itself forming its last section. And such summaries of the stories are presented for the first time in English.

(I)

i) The stories in the Vaddārādhane are based on the nineteen gāhās (1539-1557) in the Bhagavatī Ārādhana of Śivārya or Śivakotyācārya, an important and bulky Prakrit text (c. 1st cent. A.D.) belonging to the Pro-canon of the Digambaras. Hence the exact context of these gāhās in the plan of the contents of the Bhagavatī Ārādhana and their relation with the stories in the Vaddārādhane is the basic need of the thorough study of the work. Hence introducing Ārādhana, Ārādhana literature etc., the quintessence or brief survey of the contents of the Bhagavatī Ārādhana, with special stress on the religious context of the nineteen gāhās and their relation with the stories in the Vaddārādhane, is presented for the first time. Numerous references to important and significant gāhās are made in the course of the survey. At requisite points, the Sanskrit Commentary of Aparājita on the Bhagavatī Ārādhana is also taken into consideration.

ii) The problem of the author's aim and the technical back-ground of narration of stories in the Vaddārādhane is investigated for the first time mainly on the strength of some internal evidences and some of the gāhās in the Bhagavatī Ārādhana. Moreover the possible phase of the religious rite of the Bhaktapratyākhyāna or Samādhimarana in the author's time and region is hinted at.

iii) The stories in the Vaddārādhane are classified under three heads and their religious contents are broadly analysed. The possible relation of some of such contents with the gahas in the Bhagavatī Ārādhana is noted. A comparison of such contents with those of the corresponding stories in Harisena's Kathākosa is given wherever necessary. It is brought out that though the author aims at encouraging and exhorting the Ārādhaka, he also intends to instruct the lay community in an interesting and entertaining manner. As a result, it is shown, the stories in the Vaddārādhane, as a whole, form vehicles of principal tenets and practices in Jainism. All this is done for the first time.

(II)

i) The problem of sifting the social data from stories in the Ārādhana Kathākosas like the Vaddārādhane is investigated for the first time. The possible difficulties and necessary precautions are noted and a broad but safe and practical course for the said purpose is indicated.

ii) In accordance with the above plan, the picture of the contemporary society as obtained in the stories in the Vaddārādhane is presented, under topics representing the varied social sections or facets, for the first time.

iii) Taking into consideration the unique spirit of the Jaina narrative literature, viz., instructing the laity in an interesting and entertaining manner, the possible impact of the stories in the Vaḍḍārādhane on the contemporary and later society is presented for the first time. The social and ethical value of some of the contents of the text is brought out. Avadhi knowledge, an influensive accomplishment of some Jaina saints, is justified by citing modern experiments in para-psychology and experiences of 'extra-cerebral perception'. Saṃādhimarana of the Jaina monk is shown as no suicide putting forth some additional evidences, scriptural and literary.

(III)

i) A comparative study of all the stories in the Vaḍḍārādhane, from literary point of view, with the corresponding ones in the available Ārāḍhanā Kathākosa, viz. of Harisena and Nemidatta is presented for the first time. It is shown that the author of this Kannada classic and Harisena had at least one common source; the former had also some additional sources which the latter had not; and one is not influenced by the other. Moreover it is found out and shown at length for the first time that the Vaḍḍārādhane is a preserver of some rare motifs and information which would be of great value for those who are interested in Indian folk-lore, storyology and oriental matters.

ii) An alphabetical index of quotations of verses in Sanskrit, Prakrit and Kannada found in the *Vaddārādhane* is presented for the first time. The sources of several of these quotations are noted freshly. Some details about their sources are provided. Some information about the author, as reflected in the choice of these quotations and the manner of his quoting them, is pointed out.

iii) A thorough sketch of the literary style of the *Vaddārādhane* is presented for the first time : The literary peculiarities, most of which are the results of the influence of the Jaina canonical and exegetical literature and also, probably, of the author's sources, are enumerated with illustrations and textual references. The literary excellences are brought out in the same manner. And the author's literary genius is evaluated.

iv) A bird's eye-view of the beginning and growth of the early Kannada literature with special reference to the prose form of it is taken. The prose of the *Vaddārādhane* is compared with that of the *Cāvuṇḍarāya Purāṇa* and the prose passages in the early *Camṇa* of Pampa, Ponna and Ranna for the first time and it is noted that the prose of the *Vaddārādhane* stands nearer to the prose passages in these *Camṇa* works than the prose of the *Cāvuṇḍarāya Purāṇa* and, in certain respects, nearest to the prose portions of the *Pampa Bhārata*. It

is also pointed out that the Vaddārādhane is a unique prose work in the early Kannada literature and, in all probability, the earliest available one.

(IV)

i) A thorough and analytical linguistic study of the Vaddārādhane is a major problem for an exclusive undertaking; and hence only its salient linguistic peculiarities are presented and they, within this scope, are presented for the first time. Some of them are freshly noted and discussed. Some others are compared with those in the Cāvumdarāya Purāṇa and the early Campūs of Pampa, Ponna and Ranna. Some others are compared with similar ones in other Jaina works. It is, thus, shown that the language of the Vaddārādhane is a type by itself. Then the study of some outstanding lexical and linguistic peculiarities is presented at length.

ii) The text of the Vaddārādhane is shown to be a repository of several rare native and other words, phrases and idioms. Some parallels of some of these are noted from Cāvumdarāya Purāṇa, Pampa, Ponna and Ranna. This study is thorough and is presented for the first time.

iii) The influence of Prakrit on the language of the Vaddārādhane is thoroughly brought out for the first time. Such influence indicates two points : The Prakrit source or

sources for the stories and the authors liking for the diction of the Prakrit literary speech.

iv) Lastly a new light is shed on the readings of several words, mostly names, in the text of the Vaddārādhane with observations and comments in each case for the first time. This attempt is based on a thorough comparative study of the texts of the corresponding stories in the available Ārāghanā Kathākośas and a wide search in various other sources. This phase of study decisively points out at least one common Prakrit source for the author of the Vaddārādhane and Harisena and shows how the same words in the Prakrit original source take different forms with different authors. It also gives interesting clues to several scribal deformities found in the text.

To close up, this Study of the Vaddārādhane in its four aspects, each again having different facets, would lead one to gather a lucid impression that this classic is undoubtedly 'a precious jewel', finished with as many cuts of charm and excellence, in the 'diadem of the Kannada Goddess of Knowledge' - a valuable legacy, left about a thousand years ago, by an unknown Jaina scholar (a monk in all probability), one of the most important religio-ethical treatise, mirror to and moulder of contemporary and later society, a unique and earliest available prose narrative work and a covetable linguistic asset to the Kannada world and also a note-worthy literary piece for folklorists, storyologists and Orientalists at large.

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